AN

INTRODUCTION

TO THE

General Art

OF

DRAWING.

Wherein is ſet forth

The Grounds and Properties, which of this infallible and judicious ART are neceſſary to be known and underſtood.

BEING

Not only Profitable unto them that Practiſe Drawing;

VIZ.

Picture-Drawers, Engravers, Carvers, Stone-Cutters, Jewellers, Goldſmiths, Silverſmiths, &c.

But Alſo

To all Lovers and well-affected, as well to this as to other ARTS (flowing from thence) a commodious Knowledge Communicated: With an Illuſtration of twenty five Copper-Prints of Figures, for young Learners to practiſe by.

LIKEWISE

An Excellent Treatiſe of the Art of Limning, in the which the true Grounds, and the perfect Uſe of Water-Colours, with all their Proprieties, are clearly and perfectly taught.

Formerly ſet out by that Excellent Limner Mr. *GERHARD* of *Brugge*. And now much Augmented and Amended, with ſome Obſervations, teaching (beſides Illumination) the Colouring and Painting with Water-Colours.

Set forth at *Middleburgh* by *W. GORE*. Truly Tranſlated into *Engliſh* by J.L. Publiſhed by *ROBERT PRICKE* for the Lovers and Practitioners of this Noble and Admirable ART.

L O N D O N,

Printed for *Rob. Pricke*, and are to be ſold at his Shop Adjoyning to *Cripple-Gate* within: Where likewiſe is very good Choice of *Italian*, *French*, *Dutch* and *Engliſh*. Prints 1674.

AN

INTRODUCTION

TO THE

Genteel Art

OF

DANCING

To the Lovers and well-affected to the Art of Drawing.

IT will not be neceſſary to detain you with a long Prologue, or to make the Noble Art of Drawing more Palletable in dreſſing of it, with many elegant, Rhetorical and Figurative ſpeeches, becauſe it is by all men of ſound judgement in that eſteem that ſhe needeth not in the leaſt thoſe kind of Palliations; it is known ſufficiently that all men want and ſtand in need of the Art of Drawing, being as a Fountain from whence all and ſingular the other Arts do flow and proceed; and although they may not ſtand in need of the daily practice or exerciſe of Drawing; yet of the knowledge and the Ground-Rules belonging unto that Art, none ſhould be ignorant of, for the reaſon aforeſaid; and therefore at all times I much have admired, that among ſo many brave, known, well-experienced, eſteemed and renowned Artiſts, there has bin none found to undertake that labour and travel, as to bring forth ſomthing unto the world, touching the profitable and infallible inſtruction in the Art of Drawing; but not of Figures only, Drawing-books, and innumerable images, (of which the world is full) which to the young ſcholars, (Picture-drawers, Silver-ſmiths, Glaſs-Painters, Carvers and ſtone-Cutters, which commonly do meet the Art of Drawing afar off, and beget a horror and averſion to underſtand the ſame judicially and fundamentally) are given to draw after, and Ape-like to imitate, juſt as Parrets are taught to ſpeak: but that thorow judicial, infallible and incontradictory Reaſons according to a certain Rule in the which the Art of Drawing now in our days doth flouriſh, and hath ſet forth ſome light in the dark underſtandings of the young Practitioners, might ariſe, and to continue the ſame light, and communicate the ſame to all Poſterity (as their heirs) after them.

This (to ſpeak plain) hath moved me, for to finiſh that, which others (whom it would have become far better in reſpect of their office and place) have left undone: and to bring forth unto the view of the World this ſhort Introduction to the Art of Drawing in general, not that I intend hereby to gain unto me great commendations and praiſes, but that (beſides the benefit hereby intended unto youth) others (whom God and Nature hath indued with a greater talent of knowledge,) might not bury their better knowledge herein in the grave of Oblivion, but put and give forth the ſame to their Neighbor, conſidering that ſentence, Non nobis tantum nati ſumus ſed etiam Poſteritati; like as we then alſo have no ſiniſter ends in this, but only the ſole good, benefit and profit of the young Practitioner.

Hoping that in caſe I have bin ſo happy, as to have (thorow a clear and judicious expreſſion of my ſenſe and meaning, done any good and profit to the publick, you would be pleaſed favourably to accept of it; and if it falls out otherwiſe, I acknowledge however, that I have ſpared no labour to ſet forth this Book with as few words as poſſibly my ability would permit, and therefore I deſire that this my

short lesson may be read and read again; and then according to the cast which the Ballance of infallible Reason will give, may be judged, and finde your favourable acceptance. Be not offended with the common stile, neither the strange words, for I have used such as are proper to the Art, and makes the neareſt expressions of my meaning.

I expect then, that this small labor which I have bestowed to piss away time, and taken as a repose from my daily and usual employment, to the good and benefit of all Lovers of the Art of Drawing, will be favourably accepted of, and that it will be made use of with profit, in the exercise of the Art, that we seeing your good inclination to this small Introduction, might thereby be spurred on (if God be pleased to grant us health) to write some further thing of the Art of Painting also, of which very little is written, and that not in our Mother-tongue, which can add anything to the daily exercise, or give any certain rules how best to further that Art of Painting.

Although I am not ignorant, that some things is come forth appertaining to this study, and the same such as carry the name of the light of Painting, and the Art of Drawing in the Front, which has many Exemplars of Heads, Armes and Legs, Academy-Figures, and other Proportions measured according to the Proportion of the Five Orders of Columes: and besides those, Exemplars of all sorts of Beasts.

But how sleightly, and with what little care is written of the same, let those judge, that have the right and full knowledge of the Art; being certain, that no less then the property of the same is thought in it: so that till now, little profit is conveyed thereby to the young Practitioners, wherein the secret Mysteries, Powers and Propertie of the Art of Painting, naked and clear, is discovered, which then was most necessary, neither is it to be doubted, but that many with earnest desire do long after it.

Nevertheless, I hope that such shall have once their desires answered, for to that end and purpose I have already many rare and choice pickt-out observations, and profitable lessons, concerning which I have made a rude draught, wherein the reasonable content (of Drawing, Building, Measuring, Perspective, Ordination, Invention, or Composing of Histories, ordering of Figures, dismembring of Figures; of Muscles, Actions, Motions, good Position, Beautie, Proportion, Measure, expression of Passions, even them of the heart, cloding, Presentation of the natural life, and in them the becoming incidents, Landskips, far-off Prospects, Skies, Storms, Sun-shines, Lights, Shadows, Reflections, Colourings, Observations of strong and faint, Disputes, outward bendings, besides dissolving of many speculative questions, and all things which further appertained to that excellent and most famous Art of Painting,) shall be put forth in one easie and rational Method, and demonstrated with infallible reasons and figures, in such a manner, that none to this day has yet produced the like; use this in the mean-while, as a fore-Runner of that which I intend to bring forth to the publike view of the World.

VALE.

AN INTRODUCTION TO THE General Art OF DRAWING.

CHAP. I.

What the Art of Drawing is, and in what it doth consist.

THE ART of Drawing, (of which very little for fundamental Instruction i written, of which notwithstanding never can be written sufficient enough) may justly be called a bearing Mother of all Arts and Sciences whatever, for whatsoever is made begets thorow the same a good Aspect and well-being; and besides all this, the Art of Drawing is the Begining and End, or Finisher of all things imaginable, wherefore she may be called a Sense of Poesie, a Second Nature, a Living Book of all things past. She is called a Poesie, because that she thorow falshoods and masked faces, represents unto the Beholder the Truth of things present and past, and by pleasant resemblances makes us in a manner believe to see that, which indeed we see not. A Second Nature she is called, because she teacheth thorow Drawings, to imitate and to set forth all the Works of the Creation. A Living Book she is called, of things present and past; because that she brings into remem-

brance to the beholder of her, things long ſince paſt, ſo that at ſight, or the leaſt Aſpect of any praiſe-worthy Hiſtory (in our minde, and in our underſtanding) we receive a profitable exerciſe, a fair invitation to imitate their laudable Acts, and a Pleaſure in beholding; and more then this, ſhe brings to remembrance the deeds of People and Nations, dead long ſince; and the features and reſemblance of our Fathers, Grandfathers, and great Grandfathers, ſhe repreſents as living in dead ſhades long after their time.

Wherein the Art of Drawing doth conſiſt.

The Art of Drawing doth conſiſt in this, that ſhe (by means of Drawing, Shades and Heightnings, all ſhapes and and forms that are in being, or imaginable) doth expreſs in plain, as if they were really thoſe things which they only repreſent.

The Art of Drawing neceſſary to all men.

The knowledge of this Art is neceſſary to all men, let them be of what trade or ſcience whatſoever, and not only to thoſe that are neceſſitated thorow the ſame, to procure their daily ſubſiſtence; but ſhe is neceſſary to be known and underſtood of all men, as I ſaid before; and therefore ſhe, as the Rudder of a Ship, giveth judgement and reaſon about all Propoſals diſtinctively, and produceth the end of her intended work to appear in a compleatneſs.

Principally to Picture-drawers.

Foraſmuch then as ſhe is ſo neceſſary, having the ſeed of all Arts and Sciences incloſed in her womb, who then will not judge that ſhe muſt be the beginning and end of that famous and high-eſteemed Art of Picture-drawing: certainly ſhe is uſeful in all Sciences, but here ſhe is moſt neceſſary: here ſhe muſt do all, here ſhe muſt be the ſoul that giveth life to the Art of Picture-drawing.

The Art of Drawing is the ſoul of the Art of Painting.

For as the ſoul dwelleth in a man, and makes the body amiable and pleaſant, ſo likewiſe the Art of Drawing maketh the Art of Painting have life and lively repreſentations; and as much as the ſoul doth excel the body, ſo much alſo doth the Art of Drawing excel the Art of Painting. The ſoul liveth without the body, but the body without the ſoul is dead; ſo likewiſe the Art of Drawing can live in a compleat draught, without Painting, but painting without drawing is dead; and in ſhort, as the ſoul and body maketh a perfect man, ſo the Art of Drawing and the Art of painting produceth a famous picture, nevertheleſs, it is, and remains indiſputable, that the Art of Drawing doth ſurpaſs the Art of painting (each Art in particular by it ſelf conſidered) by far.

Now foraſmuch as the Art of Drawing extendeth it ſelf very far, and con-

containeth in her ſelf many, not imaginable myſteries and ſecrets, and therefore requireth the entire judgement of the whole and ſole man; for to learn to underſtand the ſame judicially, it is requiſite therefore that young Learners receive a ſhort and eaſie inſtruction, but judicial, and that the Inſtructors, (foraſmuch as may be poſſible) ſhew and teach their young Learners the Properties and peculiar Obſervations belonging to this Art, ſo naked and clear, that even the dulleſt and ſtupids of wit and underſtanding, might reap good benefits thereby in time, *tempore & labore*.

The Art of Drawing needeth the whole man.

For this Art ought not to be wanting in this, leſs then other Arts and Sciences are, which have their Books, Beginings and Fundamental Rules: And in reſpect, that the manner of inſtruction is a great matter, I have purpoſed to proceed ſlowly, by degrees, from ſtep to ſtep, judging this to be the eaſieſt and the beſt way: for it is certain, that in all the operations of our ſenſes, none is more ready then the ſenſe of ſeeing, which in a moment diſcloſeth things innumerable, yet in ſuch a manner, that it doth diſtinguiſh but one at once: By example, if you with the opening of your eyes, caſt your eyes upon this leaf of writing, you ſhall be able to judge, that the whole leaf is fill'd with many and ſundry Letters, without obſerving what letters they be, or what they expreſs; ſo that it is neceſſary the ſame to reade from word to word, and from line to line, before you can underſtand or judge of the contents of the ſame. In the ſame manner, I ſpeak to all ſuch as by nature are inclined unto this Art, and have a deſire to attain to a compleat underſtanding in this Art of Drawing, that they make their beginning from the extremeſt parts, and keep ſuch a rational order in the ſame, as not to ſtep from this to a ſecond, before the firſt be well-known and judicially underſtood and performed by them.

The Art of Drawing ought to have his Fundamental-Rules as well as other Arts.

In the inſtruction you muſt go from ſtep to ſtep.

A Simile or Similitude.

You muſt begin for the firſt ſtep, and go not the ſecond before you well underſtand the firſt.

It is known alſo, and daily experience doth teach us, that moſt men even from their youth, love the Art of Drawing, ſo that we may behold children compelled by natural inclination to draw ſhapes of man and beaſt, and many times draw ſuch things which cauſes many times great admiration in us; but notwithſtanding that this Art is pleaſant to all men, yet is ſhe difficult in her Perfection, becauſe ſhe undertakes to do all things: ſo by conſequence a man muſt underſtand every thing to that Art appertaining.

The Art of Drawing, beloved of all men.

The first Mover in this desire which comes of a natural inclination.

Therefore desire must possess here in the first place, *viz.* such a desire, which together with a good disposition of a natural inclination, is well-affected to this Art, in respect then that Children in their youth by nature are inclined to something more particular then afterward they will be.

Parents ought to observe the natural inclination of their children.

The Parents therefore should diligently observe the natural inclination of their young children, forasmuch as it is not in the power of the young children, neither in the power of the Parents to make of them good Draughtsmen, much less good Limners or Picture-drawers, but onely to take notice how by nature they are inclined toward the same; I say therefore, that if the Childrens Practice come from some natural instinct or inclination, they may promise unto us something that is good; not as we behold them playing, and without pain or trouble to draw out any thing with single-strokes, but when we observe that, which they out of their head, have drawn to shadow and so to continue to the finishing of that work: And those we call Drawers and Picture-Drawers born by nature.

How you may know whether a child be born to the Art of Drawing or not.

them to be inclined, and to lightning also,

Drawers and Picture Drawers must be of a singular nature.

In respect then, that in the beginning as well as in the ending of this study, they must be of a singular nature, *viz.* of a gentle, quiet and a speculative spirit, devoutly observing all things before him, ruminating in himself how he shall remember, and keep in remembrance at least the best figures as are presented to his view, doing by imagination like a Looking-Glass, which changes himself in such a form as is put before him, and thus represents a Second Nature, therefore a young Learner as would make a good Progress in this Art, must use himself to have his thoughts continually occupied, and make so many projections, and several inventions of Figures in his brain, as he meets withal, and are worthy the beholding. Then he must use himself to a stay, for to see the same in a better posture, enclining the same by his Draught to some common rules, well observing the business, place, circumstances, light, and shade, whereof in this place I shall teach further and plainer.

Similitude.

What a young Learner must do.

This exercise doth consist in two general Members: the one is the Instruction, the other is the practice of the Learner; the Instruction is done by a Master of the Nature; after that, the life is the instruction it self; the instruction of the Master is by word of mouth, or active shewing the Learner by drawing

How instruction is given.

ing before him, or likewiſe of writing: by the laſt of theſe we intend to ſhew all things briefly and in ſhort, that thorow this ſhort inſtruction of mine, of the Art of Drawing, Limning and Painting, you may be led to the commendable Art of limning, graving and painting, never enough to be praiſed and exalted, being the whole ſcope and drift of our intended work. *Obſervation of this introduction*

It is fit and neceſſary, that the Learner apply himſelf to a good Maſter, under whoſe experience, care and good inſtruction, he may gain a good hand in drawing, and a well-grounded knowledge in ordering his Figures, and making them of actions requiſite, that after he comes to behold the life it ſelf, he thorow his own *genius*, and his own exerciſed reaſon, all things nakedly and compleatly, might ſee and underſtand to be like formed with thoſe things, of which he was formerly inſtructed. *The Learner muſt apply himſelf to a good Maſter.* *Wherefore?*

CHAP. II.

The Firſt Beginning of the Art of Drawing.

TO come now to the firſt exerciſe of a young Learner, it is then moſt neceſſary, that he in the firſt place learn to underſtand the Art of Perſpective, that by the knowledge of the ſame he may come to underſtand, how to give unto all things a due and juſt proportion of augmentation and diminution, without which knowledge the Ground of this Art, neither the reaſon of all things that are, and may be made, cannot be judged nor underſtood *The firſt exereiſe.*

And in reſpect that this Art of Perſpective doth conſiſt in certain lines, which appear to foreſhorten and diminiſh all things which we behold with our eyes, and to the ſame (as to a particular ſtudy) many demonſtrations and figures are neceſſary, we have nevertheleſs reſolved to paſs them by, in regard there be ſeveral Books written, even of great and famous Maſters, *viz.* The Works of *Serlius*, *Marolois* and *Vignola*; of *de Vries*, the Lord *de Sargus* and *Boſs*; and principally that moſt famous work of the Learned Jeſuit, but a little while ſince ſet forth in our *Engliſh* Language, in which is taught the Fundamentals of Perſpective, out of the Geometrical ſquare or Platform, to bring all things thorow a Geometrical ſquare foot in Perſpective, and to do the ſame *Perſpective.*

alſo by the ſame means in Arches, and roofs of Churches, unto whom I will recommend all Learners, and go forward with our Art of Drawing; but in regard that moſt Learners at their firſt begining may be too young, and know not how to apprehend thoſe things compleatly, yet ſhall the Maſter as ſoon as poſſible open the Learners eyes, and teach him the Art of Perſpective, and that the Learner, together with the Art of Drawing, might alſo learn to know and underſtand the Art of Perſpective alſo.

The firſt beginings are about ſome particular Members.

The beginings then in the Art of Drawing, are firſt about the knowledg how to draw ſome particular members of the bodies of men, *viz.* Heads, Faces, Armes, Hands, Legs, Feet, &c. of which there are many Copies extant in Print, which alſo with profit for the firſt begining is beſt to be uſed principally for to learn how to draw a face or head thereby, being ſubject to moſt changes; and there we will inſtruct the Learner, firſt of the Oval, with his ſeveral changes and variations, and of the Croſs in the ſame, becauſe the Learner may learn to underſtand the better all bowings and returnings, reclinations and inclinations of all ſorts of faces, according to the Examples at the End of this Book.

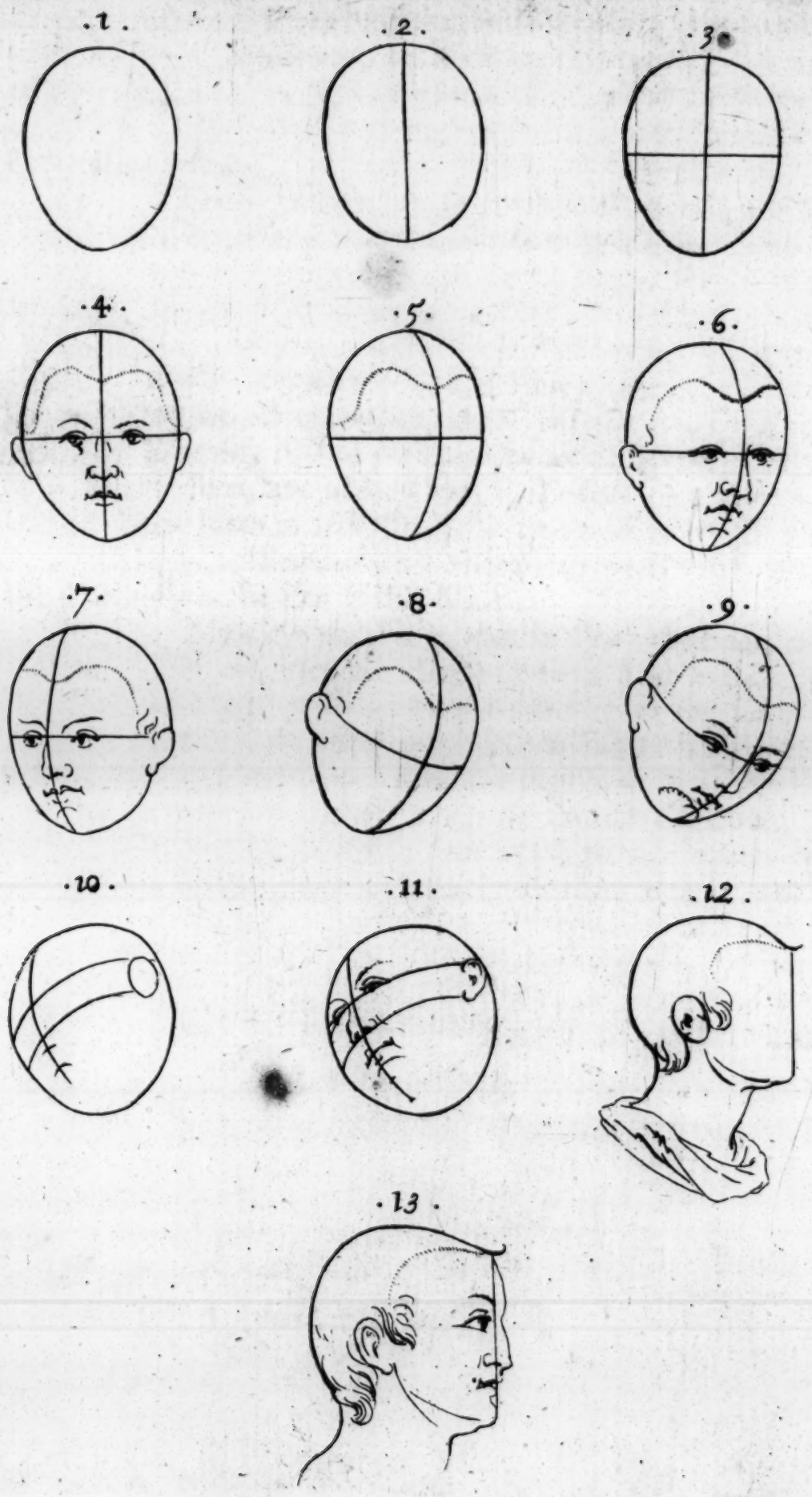
Faces ſubject to moſt changes.

Oval.

What the Oval doth ſignifie.

Now it is neceſſary, that in ſhort they are inſtructed in this, *viz.* that the Head in general has the form or ſhape of an Egge, and therefore according to the Latin is called *Ovale*; the things belonging to ſuch an head or face, are the eyes, eye-brows, noſe and ears; and that they may have their due ſituations and places, comes to paſs by means of the Croſs thorow the Oval. Thus the Perpendicular in the Oval being divided in four equal parts, makes the whole head to be four Noſes in height, but the face only of three Noſes; and the Diameter croſſing the Perpendicular is divided into five equal parts, each being the bredth or wideneſs of one eye, and this Diameter is the ocular line wherein the eyes are to be placed, and therefore a ſtreight line is to be drawn from the top of the right ear, thorow both eyes, to the top of the left ear; and from above thorow the midſt of the Noſe, Mouth and Chin is drawn the whole line which is called Perpendicular, croſſing the Diameter or ocular line at right angles, which together is called the croſs of the Oval, upon which croſs then (let the face turn which way it will) the eyes, noſe, mouth and ears muſt be placed in their due and proper places, as in this face fore-right you may obſerve. But becauſe experience doth teach, that the Learner can neither underſtand nor conceive the ground and right uſe of this croſs in the Oval,

Reaſon wherefore this Croſs in the Oval is not underſtood of the young Learner.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Oval, and by consequence the many variations of the same, and much less the declinations, reclinations and inclinations of faces, although they do spend several days and weeks, to imitate such and the like faces, according to the draughts of their drawing-books; the reason is, (as I believe) because the drawing is done *in plano*, and therefore this strange changing of the cross they cannot understand. I therefore have invented another way, thorow which (according to my judgement) the most stupid and dullest Learner may be instructed to understand and apprehend the same; and although this is but a small beginning for the Learner, nevertheless it is a thing of great consequence and importance; in respect it is observed that many Masters commit errors in the same, either thorow ignorance or neglect, not taking due observation of the change of the cross of their faces, which fault in a Master is the bigger, because it is the first A B C in a Learner. You shall then (to gain this understanding) go to a Tourner, and cause him to turn the form or shape of an egge, round, smooth and even, out of a piece of wood fit for that purpose, like as the figure 1. doth direct you; draw then a line from point to point longways, thorow the midst of the same egge, as is to be seen in the figure 2. Divide this line in two equal parts, and draw a line overthwart from the left hand to the right, cutting the former line in that division in right Angles, as you may observe in the figure 3. This being done, you have your desire now to bring this into practice, and to make the learner to understand the changes and alterations of the cross, and thorow the same to draw all manner of faces, as well those that turn aside, as those that turn backwards or forwards; and to shew them that this way (and no other way) it is don, put then (as for the first proof) this egge strait before him, like as you see the Figure 3. to be; shew him therewith a few lines, the division of the face, each particular Member drawn in his place in the line upon paper, as in the Figure 4. and according to that Figure how to draw a face fore-right; then turn the Oval from the left hand to the right a little about, then the streight Perpendicular of the cross shall change and stand bent like a bowe or arch, as is to be seen in the Figure 5. Shew him there also the particular Members in his lines, as is to be seen in the Figure 6. and make him observe, how that the Nose doth project beyond the round of the Oval; and like as in this Figure the same is in the contrary turning, *viz.* from the right to the left, as is to be observed in the figure 7. Again, turn the Oval inclining downward, then the cross will appear as in the figure 8. it appeared to shew him there a face looking downward, as you may see in the Figure 9; then let the Oval be turned backward, then the lines of the Cross will change again, as is to be seen in the Figure 10. and a face drawn according to them lines, appear as in the figure 11. And after this manner you may shew so many variety of faces as you please, with this oval, (except those that come side-

A great fault.

Means to understand to draw with judgment all manner of faces.

A Fore-right face.

A ¾ face.

A face looking downward.

A face looking upward.

ward, which commonly are directed, or thought to be drawn by means of a Perpendicular, as to be noted in the figure 12. upon which Perpendicular, Forehead, Nose, Mouth and Chin, are drawn as you may observe in the figure 13.) let them be of what manner soever. Nevertheless, this is easie and less subject unto errors.

A side face,

This then being well engrafted in the Learner, and being well understood by him, he then in little time will begin to draw out of his own invention, and fancy good faces with good judgement and reason, and give Master-like Master touches to the same; where otherwise, if they draw only after a Print, Draught or Picture, they know not what they do, neither know they what they have to observe in the same, but learn just like unto Parrets, without any reason, and therefore consequently know not how to draw any thing out of their own invention; it is also observeable before I go any further, to shew how necessary then is good instruction, and therefore the Learner ought to chuse a good Master, as is able to give good instruction, and is well-experienced in well-drawing and painting, for it is not always certain, that good Masters are also always good Instructers or Teachers; but happy is that scholar that finds both these qualities in a Master, nevertheless, teaching with judgement is most necessary and profitable to the Learner; the great Mastership must come afterwards out of the Practitioners own industry and natural inclination.

The profit that comes by the manner of this instruction.

Good Masters not always good Teachers.

CHAP.

CHAP. III.

Of the Order and Manner to be Obſerved in the Art of Drawing.

IN reſpect that in all things there is a manner and order, or at leaſt ought to be, ſo do we eſteem (obſerving our Promiſe) it neceſſary to go forward from ſtep to ſtep, therefore when the young Practitioner is now well-grounded in drawing the Oval, and knows how he muſt draw a face, and the ſeveral part thereunto belonging in the ſame Oval. Then will *I* here ſhew him the firſt ſtep of his exerciſe, *viz.* he muſt exerciſe himſelf to draw with earneſt deſire and diligence after good Draughts or Prints, which are duely obſerved, and judicially compleated: And by drawing after draughts (I judge) to be moſt profitable for thoſe that intend to exercife Painting, but as for thoſe that intend Engraving or Etching, let them follow the beſt Prints after the ableſt Maſters, which they intend to practiſe by: therefore he that teacheth, ſhall at firſt ſhew the young Practitioner the eaſieſt and facileſt ways according to his intended Practice, whether for Painting, Engraving or Etching, according to the capacity of the Practitioner, and ſo go forward from that which is eaſie to that which is harder, obſerving this Order as well in drawing as in the draught which you give unto him to imitate and follow, until at laſt the Practitioner become ſo able as to encounter with the hardeſt Piece you can put before him, obſerving that which (of the properties belonging to drawing) we ſhall declare hereafter.

First ſtep. To draw after Draughts very profitable.

The ſecond ſtep of his Exerciſe is, to draw after pictures to bring them out of a great into a ſmall proportion, and by this often times uſing, they will learn and be accuſtomed to gueſs well, and beget a good and ſure hand in drawing. And as this is the ſecond ſtep of his Exerciſe, ſo it is harder, and requires greater judgement and knowledge; for in a picture you finde neither a circumferent ſtroke, neither manner of drawing, neither difference between dark & dark, neither difference between light and light. (which in the variety of colours lies hid) although clearly and judicially ſh wn; and becauſe the juſt and due ſhades of a Picture muſt be expreſt by a mean of only one ſingle thing, *viz.* black or red oker, or the like, therefore ſenſible obſervations are neceſſary in the ſcituation, or that which in a picture comes forward or goes backward, to obſerve the ſame alſo in your draught, all which in his due place ſhall be ſpoken as thought fit

Second ſtep. To draw after Pictures.

Requires greater judgement.

For what reaſon.

The third Step. Now to come to the third ſtep, we muſt conſider again to learn ſome new thing, and therefore we commend unto you the Drawing after Rounds of plaiſter, done by very good Maſters, there be in

works

works of *Francisco* which has made many fine children in plaister: in like manner, the *Gladiator* of his a very neat and exquisite Figure, the Rape of the *Sabina* of J. *de Bolonge*, the *Laocoon*, the *Wrastelar*, the *Greek Venus*, the *Hercules*, the *Hermes*, the *Anatomy* of man of several and divers Actions, and several, as well antique as modern faces: after all, the young Practitioner with very much profit may practice to draw; and this exercise is therefore the more necessary, because it is an Introduction to learn to draw after the life, as drawing after pictures is harder then to draw after a draught, for the reasons abovesaid.

A good Figure necessary to draw after.

Plaister is one Introduction to the Life.

The Reason.

In like manner, is drawing after plaister harder then drawing after pictures, because in plaister the certainty of the circumferent stroke is not so apparent, neither the shadows nor lights in such a manner apparent as they are in pictures, draughts or prints; the manner, and what is to be observed in this exercise, shall be taught in another place, when I shall speak or teach of every particular exercise by it self.

The fourth Step.

Now coming to the fourth step, *viz.* the life it self of all natural things, the Compleatest, the best Master for imitation and liberty, our only observation, for here is all things to be found, of what is to be found, or ever was enquired after, by brave and famous Masters, and therefore very necessary, (as soon as a Practitioner in some means understands the foregoing exercises) to exercise to draw after the life it self, by the direction and instruction of a good Master, with diligence and continual labour of the young Practitioner, according to the old proverb, *Dii laboribus omnia vendunt*, the gods for labour sell all things; or *Gutta cavet lapidem, non vi sit sape cadendo*, by continual or often dropping, (and not suddenly) is a stone made hollow; therefore before we go to the instruction of the exercises in particular, we recommend to the young Practitioner diligent and a continual drawing, forasmuch as this is the way to attain to the perfection therein, not imagining that as soon as they begin to have only a glimpse of things, that they have enough, and so desist or decline drawing any more, but forthwith take the Pencil in hand, having a desire now more to painting, and not to drawing, which seeming imaginations now adays many young Painters keep very much down and backward in their practice, which is lamentable and much deplorable, notwithstanding we have so many famous Masters, which continually during their term of life, have spent much of their time in drawing; yea, they have to the last period of their lives followed and visited their weekly Colledges, and drawn their Academical Figures.

Perswasion to much drawing.

Example of others.

Custom in Rome.

It was a Custom in *Rome*, and it is as yet observed and kept inviolated, that Youth was kept sixteen, eighteen, nay, twenty years to drawing only, without suffering them to take either colour or pencil in their hand, thorow which means they became so expert in the Art of Drawing, that in a little time

time afterward, all things appertaining unto Painting, they easily, well and perfectly understood, and Master-like made demonstration thereof by their own hand to the world; and therefore it is not to be admired, that so many brave Masters are come forth out of the Schools of *Rome*, and yet daily come. Which Examples also should be a spur unto us to a diligent and serious imitation. That the Art of Drawing and Painting here in *England* might flourish, as much as in any part beyond the Seas, nor have any occasion to give Precedency or preeminence to any foreign Artist whatsoever: which in short I had a desire to speak of, to the rousing and stirring up of all Lovers of Art, and those also that has a desire to practise in the same. Now I will proceed, and with singular attendance observe what is remarkable to be observed in every particular step by it self.

This should invite us to imitation.

CHAP. IV.

Of those things which in every degree of the Art of Drawing are necessary to be observed.

COming now to the Practick of the Art of Drawing it self: And first, of Drawing after Draughts or Prints, I shall shew in the first place what is to be observed in drawing after a Print, Draught or Picture; and after I will speak of the manner of handling, and likewise of those things which customarily are most in use in the Art of Drawing, and of some particular Properties. What then appertained to Drawing after Prints, of that I will say nothing in particular; for that which is necessary in drawing after a Draught is also necessary in drawing after a Picture; and because not to make a Repetition of one thing twice; I will pass it by here, and speak of it in its place, where I shall speak of drawing after Pictures.

Drawing after Draughts.

Having then a Picture to draw after, put the same in a Place of good light, so that the flickering of the Glass of the Colours doth not hinder you; and for to finde that place, place your self (if possible) so that your eye together with the light of the day, runs to the Picture. Make choice of a reasonable distance, according as the Picture is big or small, at least so far of that with the opening of your eyes you may behold the whole Picture at once, for the greater your Picture is, the further off you must sit to draw after the same. Here is to be noted, that when you draw after a Draught or Print, you must put the same strait or right before, even as you do a Picture, and you must not lay the same flat down before you, for then you behold the things presently to foreshorten; in the same manner shall your Paper (whereupon you draw) use five or six times double upon a Panxel-board, keeping

Drawing after a Picture.

How to place a Picture.

Distance.

Put your Principal right before you.

the ſame in your lap, and with your knees elevate the ſame as high as poſſible; thus ſhall the thing you draw ſtand before you upon one end: and after this manner you ſhall obſerve the better whether your draught be like unto the Principal, which otherwiſe (your Draught lying flat before you) you ſhould not ſee, by the reaſon aforeſaid. This being obſerved, gueſs for the firſt the middle of your Picture, or that which you intend to draw, after having made your gueſs, ſhew the ſame with the Point of your coal upon your Paper; then obſerve your biggeſt Figures (if there be more then one) touch the ſame with a light hand in his proper place; and ſo all that is in the Picture, then it will appear preſently whether your gueſſing and your ſcetching be true; adde hereunto, that you aſſure your ſelf of every ſtroke (which you are to draw,) with good reaſon and obſervation, taking good heed upon the great and general Parties, omitting the ſmall breakings of Parties to the next ſcetching or drawing, whereof I ſhall ſpeak hereafter; and ſo doing, ſhall you attain, not only readily, but alſo judicially, and with pleaſure to your purpoſe; but contrariwiſe, if you uſe your ſelf without obſervation, and as deſperate, to begin your drawing, without conſidering whereunto the ſame will tend or run, then ſhall you, having made your draught, draw the ſame over and over again, and again being drawn over to little or no purpoſe, be overwhelmed and overcom with melancholy, and extinguiſh your genius or ſpirit, or at leaſt cauſe a great tediouſneſs in the ſame, and like Ship-Maſters which without Compaſs go to Sea, not knowing where their Landing-place ſhall be, deſperately leave the Rudder, deſpair of a ſafe landing, at laſt miſerably periſh in the ſea; therefore I deſire that Learners will take diligent heed to their Paſſions, and to their averſe inclinations, for to overcome the ſame with Patience and Magnanimity, to make a firm purpoſe, That on that which (otherwiſe you made account to draw in two or three houres,) you beſtow a whole day or two, and ſo doing, you ſhall not only proceed ſlowly and prudently, but you ſhall ſooner then you thought, and better then you ſhould have done otherwiſe, with great affection and ſpeed finiſh: When you now rudely, yet with good judgement have made your ſchetz, overlook them with a great care whether your Schetz be good, and whether the Actions of the Figure or Figures contained in your Principal; you can obſerve alſo in your Schetz, for the Actions muſt ſhew themſelves in the firſt and the rudeſt Schetz very apparently, before you can aſſure your ſelf of any good, in regard that Actions are the life of a Picture, and by conſequence of your Drawing. Having this, begin then to correct and amend your Schetz neater and neater, here taking a little away, and adding there a little, for with a Charcoal this is done very conveniently, for eaſily you may wipe away what is amiſs, and may therefore very well be called a good means, attending the Art of Drawing; you ſhall alſo take heed, that when you draw over your Schetz neater and better, that you do not ſpoil or take away the firſt good

The beginning of a Draught.

You muſt aſſure your ſelf of every ſtroke.

With patience your muſt overcome your Paſſions.

The Actions muſt appear at firſt in your ſcetzing.

Actions

Actions of your Schetz, which eaſily may happen, if you do not conſider, (by what bowings or turnings of the ſeveral Parts, thoſe or other Actions in a Figure or Figures come to repreſent themſelves, or come again to be worſted and ſpoiled; then pin your Draught upon a Pannel-board faſt with a Pin or two put the ſame down even with your Picture or Draught which you have imitated; ſet your your ſelf down again in your former place, and behold your Draught for a time with due obſervation, comparing the ſame with your Principal, and you ſhall eaſily obſerve what in your Draught is drawn amiſs; be not tedious then, nor unwilling, but amend preſently what you ſee amiſs; ſuffer not a fault to paſs by without correction, for ſuch a draught would be a continual trouble of your patience, or by cuſtom of ſeeing, hinder you to ſee the faults committed, for reaſons as ſhall be ſhewn hereafter; take therefore rather Patience to perform all things requiſite in this, ſuffering no faults to eſcape, that in this manner out of cuſtom you may learn prudently and providently, with much patience to finiſh your work. Furtber, it ſhall profit you more, and a greater Progreſs you will make in the Art of Drawing, to make one good Draught, then a hundred without obſervation; you muſt ſtrive with more pleaſure to draw, then to have drawn, that is, rather to deſire to be doing then to have done. It is alſo not impertinent ſometimes for one hour or two to lay by his drawing, and to recreate himſelf in ſomwhat elſe, whether it be in reading, or looking upon ſome good Prints, which doth ſtir up the ſpirit for to go on again in his drawing, and to behold the ſame with eyes unfatigable, and it ſhall oftentimes come to paſs, that you ſhall eſpie many faults in your work, which before you could not poſſibly obſerve? the reaſon is, that as then we behold our work as if it were another bodies work never by us ſeen before, and then our eyes eaſily eſpies ſome fault or other, which we take up preſently, ex contrario, becauſe we behold our work from the beginning; thereof comes a Cuſtom to the eyes to behold the things of ſuch former ſhape, which hinders that the faults are not eaſily perceived by our underſtanding.

To uſe care, that in drawing a Schetz neater, that you loſe not the action.

Confer your draught with your principal.

Faults (as ſoon as ſeen) to correct.

Better is one good Draught, then 100 without obſervation.

You muſt ſomtimes behold your work with a freſh eye.

How it comes to paſs that we better diſcern faults.

Reaſon wherefore.

The truth of this you may eaſily conceive by daily experience, for example, if we ſee a new faſhion of cloathing, which we conceive to be not faſhionable, or not becoming, and which many times is contrary to reaſon it ſelf, then can we preſently eſpie the faults, and diſprove what we diſlike in the ſame, but when this faſhion begets a cuſtom, ſ that for a long ſeaſon we have had this faſhion before our eyes, then we, inſtead of an exception, take a love to it, and covet for the ſame, ſo that the ſame thing which before we found great fault withal in beholding it with our eye, now with great pleaſure as a brave and a fine thing begin to behold the ſame.

Example.

Therefore aſſoon as you ſhall eſpie a fault in your Drawing, amend the ſame preſently, and tarry not, until a cuſtom (as is ſaid before) come to our eyes.

This Rule you ſhall obſerve in all manner of Drawing, be it after Prints, Draughts, Pictures or Plaiſter-figures, yea, after the life it ſelf, where conveniency and place will allow and permit the ſame; this then being well obſerved, then you ſhall proceed to a ſure and judicial circumferent ſtroke, to ſhading and finiſhing of which, (when we come to ſpeak of finiſhing) I ſhall ſhew divers ways and manners.

CHAP. V.

Of the things which in the third Step, viz. in Drawing after Plaiſter-Rounds, or Embоſſed Works, are neceſſary to be obſerved

WHAT profit or benefit is gotten in Drawing after Plaiſter, or any round emboſſed Figure, *I* have ſpoken of before in ſhort; Now I ſhall ſpeak of ſome properties belonging to the ſame.

To chuſe a good light to draw after Plaiſter-Rounds.

For the firſt you ſhall chuſe a good place, and principally a good light, for in the manner of the light is a great matter, in regard that here you muſt ſeek for to obtain the moſt pleaſant ſhades, therefore the Room ſhall be big, having an high light, which is not to ſcattering or flying away too much, coming of a Place Northward, very profitable to ſhew the leaſt Parts in a Figure very pleaſantly; but if the Room receives its light from the South, then

Means how to amend the light.

will it be neceſſary to put a frame, covered with oiled paper in your windows, and by this means you will make a conſtant even light in your Chamber;

At what height you ſhall chuſe your light.

and the height of your light muſt be ſuch, that the ſhade (which your Figure makes upon the ground) be equal, or a little leſs then the height of your Figure you have ſet to draw after.

Night-light.

You alſo may conveniently draw in the Evening, by Candle-light, which many do commend more then to draw by Day-light, becauſe the ſhades then appear more flat and even, and for this purpoſe is commonly uſed a lamp well-provided with oil, and divers wicks; this Lamp is hung up at a convenient height, and becauſe that the light may not ſpread it ſelf too much, but remain conſtant, and with more force

How to uſe the ſame.

diffuſe her light, and ſpread the ſame upon your Figure) it is cuſtomary to put oiled paper, (through which the light cannot ſhine) behinde it. Note alſo, that here no Candle is to be uſed, becauſe that as the Candle burns lower and lower, ſo alſo the ſhades will vary, which is not in the uſe of a lamp to be feared. But in regard it is

obſerved,

obſerved, that the Drawing by night is ſubject to bring forth hard and ſharp ſhadows, by which means many make hard and Copper-like ſhining heightenings and reflexions; for prevention then, you ſhall ſet a frame ſtrained over with fine oiled Paper, betwixt the Model and the light, then the ſhades will be ſoft and ſweet: Nevertheleſs, the day-light is to be commended before this, and therefore uſe the beſt, becauſe in the day-light there appeareth a ſimple evenneſs, and a natural reflexion, you ſhall alſo ſet a white or grey paper behinde the Model, that you may perceive any reflexion the better, and to obſerve and diſtinguiſh the out-circumferent ſtroke in the ſhadows the better. Then make uſe of a convenient diſtance, not too light for all; and ſet your ſelf down commonly from the Model (you intend to draw after) three times as far as the Model is high, and that in ſuch manner, that your eyes as in a ſtreight line may behold the Model; take then a Plumb-line, and look by the ſame, what parts of your Model appears unto you in that, or by that ſtreight line of your Plumb-line, and in what manner the one under the other comes to appear, begin then to ſcetch your Figure, obſerving all what has been ſpoken before of drawing after Prints and Draughts. Now the further finiſhing I ſhall ſhew you in the Continuation, fundamentally, and as plainly as poſſible.

Night-light giveth hard ſhades.

Remedy.

What diſtance to uſe in ſitting.

To obſerve how the parties the one under the other do appear.

CHAP. VI.

Of the Anatomie, or Knowledge of the inward and outward forme of the Humane body, concerning Muſcles and Motions of the Arteries.

NOW in Order we ſhould come to the life, but we do hold it firſt neceſſary to ſpeak ſomewhat concerning the Anatomy of a man, in regard that knowing this is moſt neceſſary, eſpecially to them that will draw after the life. For this Art informeth us to underſtand all the Muſcles according to the motion and working of the body. When he that draweth hath the fundamental knowledge of the forme and nature of the Muſcles and tendons, then ſhall he ſooner apprehend the courſe and motion of the member, and it will ſhew it ſelf in the firſt Aſpect of the naked body, although ſometime they appear ſomewhat doubtful, how they cloſe one into another, and which Muſcle, (thorough the putting back of a tendon) come to ſwell, or to fall flat; but on the contrary, thoſe that mean ſimply, and without the fundamental to underſtand the ſame, know nothing, but in all manner of Actions do repreſent one

To know Anatomy neceſſary.

Profitable

Abuſe.

and the ſame Muſcle or Muſcles, after one manner and in one ſort, yea, many are ſo ſtupid, that they repreſent (in one action of the body) all the Muſcles of the whole body, for to ſhew (forſooth) that they underſtand the ſame, and think not that thorow the motion ſome Muſcles draw themſelves inward, when otherſome ſwell and extend themſelves forcibly outward, and for to ſhew here the nature, ſhape, form and change of the Muſcles, would require very well an whole book: we only will give ſome general rules, leaving the Practitioner to finde out the reſt, uſing thereunto the beſt means, *viz.* to be frequent and often drawing after the Anatomy of mankind; there are divers of that ſort caſt in plaiſter, learning after them ſimply to know the forme and ſhape of the Muſcles; there be alſo ſome Books made of the Anatomy, and among the reſt there is one made by that underſtanding and well-experienced Picture-drawer, *Jacob Vander Gracht* with Draughts and names of the Muſcles, ſerving all Picture-drawers, Stone-Cutters and Chyrurgions, (becauſe of the motions of a mans body, and alſo then ſearching to finde in the life it ſelf, what thorow the aforeſaid means you were taught, obſerving the alterations and changes, the riſing and falling of the Muſcles, and the complete working of the Members, Arteries and Muſcles, which in ſeeing of the life will inform your judgements wonderfully, the Book in a little time you may expect to be publiſhed in our *Engliſh* Tongue.

Means to exerciſe themſelves herein.

Anatomy in Plaiſter.

Divers Books of Anatomy.

From the Books to go to the life.

For to ſay yet ſomething more for inſtruction, which in general is needful to be obſerved, it is to be noted, that in drawing after a naked body, all Muſcles from the greateſt to the ſmalleſt are not ſo plainly to be expreſſed, becauſe your Figures may not appear like Anatomy-Figures, which is not graceful to the eye, and likewiſe eaſily admits correction; but that ſide, whoſe Member or Members that are moſt ſignificant in Performing any action, muſt more or leſs be muſcled, according to the force in the action of that Member or Members; and in ſo doing ſhall the Figure expreſs his actions the better, foraſmuch as you ſhall ſee, wherein the force of the action doth conſiſt. Young perſons muſt not be muſcled ſo ſtrong or hard, becauſe ſuch ſignifie a full grown mans in their full vigour and ſtrength, whereunto youth becauſe of their tender years have not as yet attained.

Not to make all Muſcles.

Wherefore

In what part you muſt obſerve your Muſcles moſt.

Wherefore.

A fat man commonly is not groſs of Muſcles, but ſmall, becauſe their skin covereth much ſoft fleſh, which is not in muſcleous and lean bodies. You ſhall alſo not repreſent a body (which is of a noble, delicate, and a choſen beauty, and of a mean height) with too much ſwelling muſcles, becauſe men of ſuch ſtatures have never

Fat bodies have ſmall Muſcles.

Fair bodies muſt not be muſcled hard.

[redacted]

Wherefore.

have never much fleſh upon their bones, and where there is not much fleſh there alſo is no great ſwellings of the muſcles perceived.

In Women you ſhall ſcarce expreſs any muſcles, for they appear in the life either not at all, or very little, except it be through ſome action, cauſing a particular force, and then you ſhall repreſent them but faintly and doubtful, that the evenneſs of the circumferent ſtroke of the members, and the ſmoothneſs which is in and upon womens bodies in a ſingular manner, be not ſpoiled or corrupted. In like manner you ſhall do with little male children, *viz.* to expreſs their muſcles with judgment according to the motion of the members, but faintly and doubtful, and in the female children leſs according to that in the women.

Of Muſcles, many changes.

Further, in muſcles there are many changes according to the motion of the body, as well in the ſwelling of them as in falling flat like as in lifting up or falling down of the Arm, the muſcles of the breaſt expreſs themſelves more elevated or depreſſed: the Hips are of the like working if they turn outward, or inward; and there comes more alterations in the Shoulders, in the Side, and about the Neck, then in any other members of the whole Body, becauſe in the motion of them the moſt alterations come to appeare. Now the muſcles, that make the principal alterations (by elevation or depreſſion) of the whole body, be thoſe that are behind the Hips. Secondly, thoſe which the buttocks do make. Thirdly, thoſe of *ſpina dorſi*. Fourthly, thoſe of the Throat. Fifthly, thoſe of the ſhoulders. Sixthly, thoſe of the breaſt, beginning at the nipple, and ending in the ſmall of the belly, all which alterations may be obſerved in the life, unto which I do refer the Practitioner, and paſs over to the manner and obſervation, which is needful in imitation of the life.

In what parts the moſt changes are incident.

CHAP. VII.

Of thoſe things, which in drawing after the life, are neceſſarie to be obſerved and underſtood.

BEcauſe it is known that Nature and Life are ſufficiently compleated in all things, and to imitate the leaſt thing in it, requires a hand of the beſt Maſter, let this then ſpurr us on, alſo for to go to the life it ſelf, being this above all is moſt neceſſarie to this purpoſe, ſet your time, and chuſe a convenient place and a good Maſter, or for want of him be acquainted with ſome other Young man, that is pretty well entred in this Art, and agree to ſpend two days, or at leaſt one day in a week, to draw after the life, either under the overſight of a good Maſter, or in a Colledg of eight or ten young men, among which ſome at leaſt are experienced to draw after the life, that may put you in the way, if you are out, and in this Colledge you ſhall evade the inſpection of one

The natural Life teacheth all things.

To chuſe a College

another's

anothers work, neither ſhall you ſpend your time vainly to diſpraiſe another mans work, but you ſhall quietly and modeſtly ſtir up one another, and by good example precede the reſt of your companions, in diligent obſervation and care, taking heed what you are about, ſhew alſo one another his faults, (according to the knowledge you have,) with all gentleneſs and humanitie to amendment of anothers judgement. Having then made choice of a Colledge ſuitable to your deſire, and agreeing with your buſineſs, then fit your ſelf with unanimous conſent, with a convenient place, and in it ſuch a light as we have preſcribed unto you in drawing after Plaiſter; further, make choice of a good and well-ſhap't man, which is to ſtand for you, get a man of a ruſtick body, broad of ſhoulders, of a fair breaſt, very well muſcled, thick thighs, long legs, and of length reaſonable for all, not too ſhort. nor too thick, nor of a blunt head, and ſuch a man in general is held to be a very good naked figure.

To what purpoſe.

Place, light.

Model of what ſhape.

You muſt alſo ſtudy a good manner to ſet your Model in a good action, and this you ſhall do by turns, and let him whoſe turn it is to ſet the Model, ſchitch upon paper aforehand his imaginations, not to ſpend too much time in vain about ſetting of the Model, except it be an action premeditated, or that which comes after the invention of ſome eminent Maſter, either in print, draught or picture, which after ſight we have retained in our memory, yet in all this you ſhall uſe your libertie, and follow your deſire.

Place, light.

You muſt put your Model in a place of a convenient light, as is ſaid of plaſter-Rounds in winter time or cold weather you muſt uſe a ſtove at the charge of the Company, to keep your Model and your ſelves in a temperate heat

Divers manners to ſet the Model in action.

The actions that you will ſet your Model in, are commonly performed on the ground, but for to make or to ſet particular actions, either ſitting, lying, or actions of Devotion a table of convenient height is neceſſary, for upon the ſame the hanging down of the ne or other member of the Model, can be ſhewn artificially and Pleaſant.

In all actions Members muſt make a Compact together.

Obſerve alſo that in chuſing your actions in your Model, the members make (as it were,) one compact, the one with the other, and this ſhall you do after this manner

What Principally is to be obſerved in good actions.

Firſt, obſerve well that the head turn it ſelf not to the ſides of the breaſt, but elſwhere, and in caſe it be turned to the right ſhoulder, then turn the head ſomwhat to the left ſide; and if the breaſt doth extend it ſelf outward to the left, let the head turn to the right ſide, and the parts of the right ſhoulder muſt be higher then the parts of the left, and if the head looked upward then it muſt not lean further backward, but that the eyes may be ſeen; and in turning the head about, it muſt turn no further, but that the chin may juſt reach the ſhoulder; the ſhoulder which carries the burthen muſt

muſt always be the higheſt; and where the ſhoulder is loweſt, there the Hip muſt give out; put that Arm forward where the leg comes behind, and where the leg comes forward there put the Arm backward, which then you may alſo obſerve in all four-footed beaſts, and this in generall is the common good poſition of a figure, to make the membe s croſs-ways to accord together, in turning of a figure forward, backward, or aſide, you muſt counterpoize the ſame by the weight of ſome other Members, and keep it in his ballance, and in this knowledge is a great Matter, and cannot be attained without diligence; now the principal thing to be obſerved in ſetting or placing of a figure well, is that you place the head well upon the ſhoulders, and the breaſt well upon the Hips, and the Hips well upon the Feet, and that the actions ſo the figure with all his Members be ſuch, that a body may eaſily judge, where they will moſt expreſs themſelves, and this in ſhort is that which principally I had to ſay concerning the good poſture of a figure.

Examples of four footed beaſts.

The good Poſition Of a figure.

Out of the tending of the Members to ſee what doth the figure.

Take convenient place to ſit in, of a reaſonable diſtance, if the place will admit it (as I have taught in drawing after Plaiſter) ſome chuſe to ſit upon the ground, and ſome upon a ſtool, every one according to his liking, and according to his deſire, to behold the figure, you ſhall not look too much into anothers draught, as if you would imitate the ſame, and leave the life; yet I ſhould not reprehend, if he that is unskilful in drawing after the life, ſhould place himſelf next unto a well-experienced draughts-man to ſee and obſerve his manne; in drawing after the life, and be reſolved by him now and then in his doubtings, that by this means he may come on the faſter to be a draughts-man.

The manner how to ſit to draw.
You ſhall not look too much, or imitate anothers Draught.
Unskilful Drawers may place themſelves with them that are experienced.

You ſhal take good heed in ſcetching of a figure, how each part doth agree with the whole. Secondly, upon the proportion. Thirdly, upon the action of a figure, and further, as we have taught heretofore, having in ſome manner ſcetcht your figure, ſtay a while, that your Model may not be made too weary, and loſe his action, or change it into another, and then after a little reſt begin again, and further your draught, and bring it to a concluſion, of which we intend to give a general rule preſently: only this we will touch with a word, that when you have circumſcribed your whole Figure with all poſſible diligence, that then you chuſe a part (of which you are moſt deſirous, and upon which you will employ moſt of your ſtudy) for to perfect the ſame, by reaſon you have ſet that with the reſt in a good ſhape: otherwiſe, you ſhall not eaſily, either in particular, or in the whole, finiſh and compleat the Members, becauſe time many times will not ſuffer to draw a whole Figure, except they be ſuch that are ſure and well expert in their draw-

For what reaſon.
What is to be obſerved commonly.
The Model ſhall not ſtand too long in his action.
Wherefore

Obſervation.

To learn to draw compleatly.

ings. It ſhall alſo be more profit unto you to draw half a figure, or a quarter part thereof naturally and compleat, then a whole Figure that is in the whole imperfect; yet you ſhal ſtrive to do the ſame by degrees, more bold, certain and ſure, which muſt be obtained this and no other way. Here alſo we might obſerve how to draw after the life by Night-light, but this being ſpoken of where we taught to draw after ſtature of Plaiſter, or any other round bodies, we thought it here a needleſs repetition, but refer the Practitioner thither. My counſel alſo is, that a Practitioner ſhould ſome time, as his convenience will beſt admit, go in the Countrey and draw ſome Landskips after the life, that ſo he may have an univerſal knowledge, and become a general Maſter, underſtanding the draught of all things.

To draw Landskips.

CHAP. VIII.

Of the ſeveral ſorts of Chalks and Crions for the Uſe of Drawing, and upon what they are to be uſed.

Charcoal.

IT is commonly cuſtomary, that Beginners begin firſt to draw with Charcoal, being very commodious, not only to young Practitioners, but even to good Maſters themſelves, which in drawing are very perfect and experienced by reaſon that whatſoever is drawn therewith, and is not according to our minde and purpoſe, may eaſily be wip't out, and drawn over again. Practitioners uſe alſo black lead, therewith to ſcitch their Figures, and work the ſame out afterward with Crion, and other things uſual to drawing; nevertheleſs, this is more fit for Maſters then Practitioners, and therefore more neceſſary to get firſt the uſe of Charcoal well, before they attempt the uſe of black chalk. The other ſort wherewith you muſt perfect your draughts are ſeveral, and every one makes choice of that which pleaſes him moſt. Some uſe red chalk, and in like manner black chalk is very commodious; but it is difficult to get that which is good, commonly it has two faults which are tedious to Practitioners; the one fault is, that it is ſhort, weak and brittle; the other that it is hard and ſtonie; yea, that which is ſomthing good comes often to be ſo hard, thorough the heat of the hand, that it becomes uſeleſs, ſome put it in a cellar, others lay it in the ground with ſalt, that it might remain ſoft; in buying buy that which has ſome yellow ſpots upon it like brimſtone, and which doth taſte ſaltiſh and ſourtiſh, and is ſmooth in cutting. Others draw with the Pencil, which is called waſhing,

Black lead good for to ſcetch withal, principally for Maſters, that are ſure in their drawing.

Red chalk.

Black chalk.

Faults.

washing, and is done with several saps, *viz.* Ink, Sut of wood-smoke, Ground-Indico, East-*India* Ink, Ground red chalk, and such like, which are all good in washing of Draughts, especially for them that know how to use them.-- Others draw with wet Chalk Pencils for sureties sake, others with writing Pens, which I do not so well approve of, except it be that such who draw with a writing-Pen have an intention to become Engravers upon Copper; but for them that desire to become Painters or Picture-drawers, I count it time idle spent; And although the same has bin in use with a great many great Masters, you shall know that such Masters did use the same for to represent their Figures readily and boldly, and with great and bold scetchings, using also in stead of the writing-Pen, a Pen made out of a Reed, such as here with us we use to cover houses withal. This Reed-Pen is also useful to draw Landskips withal, and has a singular loosness, especially for them that knows how to use them Master-like, with good dexterity;-- commonly they use them with sut and water, and also with common Ink, or East-*India* Ink, as is to be noted in draughts of old Masters, of *Bandio Baccianello*, *Titian*, and others of that time.--- Beside all these, some use also the Charcoal dipt in Linseed-oyl, but must be used quickly and readily, and therefore fit for great things, but for small and curious things unfit and unprofitable; And these charcoal Pencils most commonly are laid one houre or two in Linseed-oyl (before they use them,) and after they are taken out of the oyl they must be well wip't, and so use them presently; note also, that they must be somthing long, for they wear away presently, and become quickly useless.*- They use also a second sort in drawing for to heighten withal, if they draw upon coloured Paper; and this is made of Tobaccho-pipe clay, which being soft is rolled to the length of a finger; and being dried, either of themselves, or in the Sun, are fit for use; and for stronger heightning you may use white Chalk, and it is necessary to give here and there a stronger heightning: You also may use this Tobaccho-pipe-clay, to make all sorts of Crions of it. Thus take Tobaccho-pipe-clay, and with a little water temper in the same what colour you please, according to the height you think fit, and as much as you think the clay may bear, and work it well together, and make Pastils of it, and let them dry as aforesaid, then they will be fit for to shew here and there the colours, either in scetches, draughts, or whole Ordinances; Others do this with old size, gums, and such like; but those often prove too hard and not useful: and this may serve as concerning the diversities, wherewithal the Practitioner may exercise himself with in his drawings, without prescribing any more otherwise, for making or using of stuffs to draw withal. Now only I will say somthing whereupon to draw with those several sorts above specified, and conclude this chapter To draw upon white paper is the most usual, commodious, and common way or manner

Use.

Charcoal dipt in Linseed-oyl.

One or two houres.

Tobaccho---Pipe-clay.

White Chalk.

Coloured Crions how to make them

Whereupon to draw.

manner; though some use Parchment, Table-books, and other things; but we will remain by the white paper; upon white paper you may sketch, wash, and draw with all sorts of water-colours; you may dozel upon the same dry colours with a little cotton upon a quill; but in regard the white Crion cannot be used upon white paper, therefore papers of several colours are made, as gray paper, yellow, red, rose-coloured paper, blew paper, or what may please your fancie best: these several colours, and other-what pleases you best, you may grind with water, adding thereunto a little size, and with a sponge dipt in it, give the white paper what colour you please, and being dry draw upon it, and upon this coloured paper the white Pastils have great power in drawing, especially to them that knows how with judgement to apply them; of which hereafter we intend to instruct you further.

White Paper.

Coloured paper.

CHAP. IX.

Of the Use and Manner of Drawing.

Learners are counselled to follow their Principal.

IT is expedient, that Learners in drawing after Draughts should follow the manner and humour of their Principal, That in so doing they may beget a manner in drawing, which may stick and remain with them all their *life*-time; and therefore in short we do intend to speak something that may tend to that end and purpose.-- Be it then

Manner how to do.

that you hatch with the Pen, then take good heed you avoid scratching, and tender lean hatches, but rather endeavor to make your hatches something broad, and yet likewise must you fetch them from above downward, that is, from the fine or sharp to the broad; some flat and equal shades must be drawn with hatches equal in all parts, whether they be sharp and lean, or broad and full; there is also a manner in holding the Pen, which is useful for you here, and also in all manner of drawings, *viz.* That you must accustom your self from your Infancie, to hold your Pen or Pastils somwhat long, and in holding to hold the same somewhat forward out, in such a manner, that the hinder part of your Pastil in your hand come low by the ground, and not straight up, as is customary to hold the writing Pen, which is not Master-like, but a childish manner; a Master-like Practitioner holds his pastils streight forward, whereby he hath this benefit, That the Crion pastils become not so soon blunt; wherefore you must accustome your selves to turn the same in your hand drawing; and in so doing your pastils will wear, and remain to a point continually, so that you may draw a whole draught without scraping your pastil -----

How to hold your drawing Pen.

Rouseling also is a good manner, and is not much different from hatching, only that it is close one in the other, without strokes or hatches, must be doesled: and when after this

Rouseling.

manner

manner you begin to ſhadow your draught; then you muſt begin to do it firſt faintly, ſmooth and even, and ſtreight againſt the edges of the lights, in ſuch ſort, that it may appear as if it had bin waſhed with a Pencil; then you ſhade your draught, here and there doeſling in the darkeſt ſhades further out, as in its place will be taught you; but in regard, a draught don after this manner doth not appear very graceful, or Maſter-like, you ſhall return your draught here and there, with hatchings, and where any touches more are required, put in the ſame quick and nimble, and in ſo doing you will finde that this ſcetching will add a great grace unto your doeſling, and you (in often working this way of doeſling and hatching, the one upon the other) will bsget a Maſter-like manner in drawing. Note alſo, that this ſort of doſeling is done with red or black Chalk, touching with the point thereof your draught eaſily all over, faintly, ſmooth and even, without touching the ſame, with cotton or rags put up in quils or ſuch like.

Rouſeling alone not very graceful.

Hatching and doſeling a good manner.

There is alſo another manner of doeſling, which is performed by cottons put in a quill, wherewi h the ſhades are ſmutched or hatched, may be ſmoothed or doeſled the one into the other; yet foraſmuch as this manner of work is not ſo commendable, and much Maſter-like, I will not ſpeak in the praiſe of it, but ſpeak of ſomthing that I do diſlike in the ſame, *viz.* doeſling makes our Workmanſhip hard, ſtiff, and a breaking of the flat parts, except it ſhould be in ſom ſmall and curiout things; but if you pleaſe to bring any pleaſantneſs, ſweetneſs, or meltings in your draught, accuſtom your ſelves to ſmooth your Draught here and there (where occaſion ſerves) a little with the top of your finger. For the cuſtom of great Maſters has bin to uſe but one thing in their hands at once, thorow which means alſo they have compleated their draught, without uſing cotton or ſuch like: yet if any one would make ſomething curious and neat, it would not be amiſs to uſe the manner of doſeling; but I would not have the Practitioner to accuſtom himſelf altog ther thereunto. If any one draws Counterfeits principally upon coloured paper, the edges of the heightnings are ſmoothed a little, not with cotton or ſuch like, but with the like coloured paper rouled up unto a ſharp point at one end: and this way you may conveniently ſmooth, and make ſweet any edges, that it may appear not too hard or ſharp.

Doeſling.

Common miſhap.

Remedie.

Manner how to ſmooth ſom heightenings.

Yet there is a ſingular, fair, and profitable manner, called Waſhing, performed with a Pencil dipt in ink, or any other ſap, and ſo penciled or carried on upon all ſorts of wet or coloured paper, and ſufficient of it ſelf to finiſh a whole ordinance. Secondly, you may waſh therewith in any draught the principal flat ſhades, and afterward you may work over the ſame with the Pen or black Chalk looſely, which is a good and Maſter-like manner, and preſents exceeding well.

Waſhing.

Uſe.

In waſhing alſo you ſhall obſerve this, That your proper and right known ſhades are laid in at firſt weak, faint, ſmooth and even, without ſmoothing the ſame at the edges, except it be by a ſecond ſtroke performed by a Pencil wetted a little with your tongue; for if you uſe much ſmoothing, you ſhall ſpoil your light Parts, and your flat edges of your ſhades will appear ill-favoured. This now being dry, where you perceive that a darker ſhade muſt be, go that ſhade over, obſerving that you uſe your ink a little darker then the firſt was; or if you ſhould uſe your ink of the ſame temperature with the former, that would do well enough, in regard that the firſt ſhade being dry, the ſecond ſhade alſo the ſame temperature will ſet off ſufficient; but if not, you may make your ſecond ſhade darker, obſerving always not to make your work too hard at firſt, after this you may ſet ſome browner and harder touches without ſmoothing, ſeeing they differ not much from the reſt in darkneſs.--- The faint ſhades and things doubtful muſt be preſented as faintly as can be poſſible; and principally upon coloured paper where the heightning helps you; you muſt alſo obſerve, that you go not too often over your ſhade with your moiſt Pencil; for to go over too often your ſhade will make your work too hard and ill-favoured.

CHAP. X.

Of the General and his Parts, and how they muſt be underſtood and obſerved.

NOw I come to ſpeak of ſome particular properties, which in the Art of Drawing are neceſſary to be underſtood. The Firſt then is general, the other particular, the knowledge of which (is very neceſſary) youth ſhould be very well endued withal, for there a great light will ariſe in our underſtanding.--- All things compoſed together conſiſt in certain parts, which together carry a correſpondence: they have the one with the other made a general maſs or lump, and by our ſight, are (either in general or particular) diſtinguiſht: if therefore you draw either after print, drrught, picture, or the life, you muſt obſerve the general forme which is preſented unto you, and conſiſted of ſeveral parts, *viz.* whether it be a round, ſquare, triangular, long or ſhort forme; and this is beſt obſervable with an half-pinking eye, without obſerving the parts as may be contained in the general, without obſerving almoſt what the general maſs it ſelf cometh to ſignifie, *viz.* whether it be an Head, Arm, Leg or Foot, but only obſerving the circumferent ſtroke of the whole lump or maſs: for without this nothing can be what muſt or ought to be, for the general makes manifeſt all the particulars, and this may be proved by this example: Suppoſe a Head be compleatly Finiſhed,

What Parts and Generals are.

Uſe

How to ſee them.

For what reaſon.

circumferent ſtroke n

Example.

the

the circumferent ſtroke it has doth ſignifie the general maſs; the eyes noſe, mouth, chin, ears, are the particulars contained in the general maſs of the head; now is the queſtion whereby it may be known, whether thorow the parts in particular, or thorow all the parts in the circumferent ſtroke, in their proper places conſtained, whereof the circumferent ſtroke preſents the whole lump or maſs in general To this the example ſhall anſwer for me, which *Apelles* ſtanding before the King, and having ſomething to ſay to the King, concerning a man whom he would have the King to know, took a coal in his hand and ſcercht therewith upon the wall the ſhape and form of the man (which he had retained in memory) in ſuch a manner, that the King out of this general draught, could ſee and know what man *Apelles* intended to ſignifie unto him. And to demonſtrate this yet more clearer, ſuppoſe there be two faces drawn with ſomthing that may at pleaſure be wiped away, which are very like each other, wipe the circumferent ſtroke of the one face clean away, ſo that nothing remain but the ſmall parties, *viz.* eyes, noſe, mouth, &c. and you will finde preſently that the likeneſs of the face is much diminiſhed and worn away; the ſame may alſo be proved another way, *viz.* make another circumferent ſtroke about the parts aforeſaid, differing from the former, and you ſhall behold another likeneſs in your face, much differing from that it had before; ſo that it is certain, that the parts obſerved in themſelves, do not repreſent themſelves in their being, before they are joyned to their general out-ſtroke; of which much more might be ſaid, which for brevity-ſake is omitted.--- The general is alſo diſtinguiſht, *viz.* in the generality of the parts, that is, general parts, containing in themſelves other, but ſmaller general parts; example there is, the arm, legs, hands and feet, which in reſpect of the whole body are but parts; but in reſpect of themſelvs they alſo may be obſerved as great general parts, containing ſome parts ſubject under them, as they are contained in the whole body; Example, the Arm hath his muſcles, the bending of the elbow, and ſuch like; the hands have their fingers, and fingers again their members, and ſo forward, in the ſame manner as we heretofore have ſaid of the head. And as the knowledge of things dwelleth moſt in the generality of the great parts; in the ſame manner alſo is the knowledge of things hidden in the generality of all, which may be demonſtrated after this manner; let a man (whom we know very well) be at ſome reaſonable diſtance from us, ſo that we cannot know him by ſome ſmall parts, as by his brown or gray eyes, neither his great or ſmall noſe, nor by his red or pale face, nor by ſome other ſmall parts that might belong to the whole body; notwithſtanding we ſhall know this man after to be that which indeed he is; yea, let it be duskiſh in the evening, ſo that we only may diſtinguiſh betwixt a man and and an horſe, and ſome of your acquaintance ſhould chance to meet with you, it will happen many a time that you ſhall begin to know him, although diſtance and darkneſs do hinder to obſerve him, either by his face, or the

Diſtinction.
Parts alſo have a generality in themſelvs, altho' they are Parts to the general.
Example.

Likeneſs of things dwelleth moſt in the general.
Example

2. *Example.*

the colour of his clothes, or by any other ſmall parts. Queſt. *By what means comes this to paſs?* *Anſw.* By means of the general, for the general lump being ſeen by you, and the form and ſhape of that lump being repreſented (by means of the eyes) to our ſenſes, we preſently apprehend him to be what he is;

Contrapoſitio. ſo far diſtant, and ſo dark, a great miſt will not only take away parts from our ſight, but the general lump alſo, for there is ſcarce a Rule that hath not his exceptions.

CHAP. XI.

What light and ſhadows be, and how thorow the ſame all things come to have their being.

IT would be in vain to make a further progreſs in our Inſtruction, unleſs we underſtand firſt the nature and virtue of lights and ſhades, for there are no things in nature which can be diſtinguiſht by us in a leſſer or a further diſtance from us, much leſs can be expreſſed by the Art of drawing without this knowledge, for without dark and light nothing can be made like, or to reſemble unto, or after that, which it ought to reſemble, ſo that by conſequence the lights and ſhades gives a being and repreſentation unto all things; and to prove this, draw a counterfeit upon white paper with black Chalk, laying aſide all ſorts of Colours or Crions, then you and others ſhall judge that the Counterfeit is well drawn, and the likeneſs good. (I ſpeak of one that is fit and well-experienced in ſuch things.)--- Here is asked, what correſpondence hath black chalk wherewith you made your ſhades, and the white paper, thorow which is repreſented the light of your counterfeit, which have lively colours, and being of the ſame, after whom you took your draught, that ſuch a lively picture ſo like ſhould be made; this likeneſs is not cauſed thorow the circumference or out-ſtroke, it is not the black chalk, nor the white paper, neither any ſingle ſtrokes drawn; but it is only the lights and ſhades properly ſet in their places, with ſuch a juſt and equal ballance

Lights and ſhades can expreſs all things. as can be imaginable, and the life it ſelf; (after which we have taken our draught) doth repreſent unto us, for it is impoſſible, that either a round circle, or a round ſpot of flat colour ſhould repreſent a Globe,

Prove. except the roundneſs and likeneſs of the ſame ſhould be given him, by ſhadowing and heightning; alſo thorow the circumferent or circular ſtroke, the generality of the Globe might be diſcerned, as may be apprehended out of the foregoing chapter, but without obſerving the roundneſs of the ſame on every ſide.-- It is alſo to be obſerved, that in

General ſhadow. the ſhadowing, a generality is to be obſerved, thorow which means many things may be ſeen divers ways, as in great even Shadows, in the which many times more or leſs

Shadows upon ſhadows. darkneſſes are hid principally, if you behold them cloſe by, but ſtanding at ſome diſtance, then the ſame changes in a general

general Maſs, or a flat even ſhadow, upon which (in your drawings, and in obſerving the ſhadowed parts) you muſt take provident and direct care, that in your drawings the general darkneſs of your ſhades be not ſpoiled, by ſome meaner or leſſer interwoven darkneſſes, making them either too hard or too ſoft, and ſo alſo muſt you do concerning light.

CHAP. XII.

Of the Plain, ſmooth, ſharp, and ſweet drawing.

HAving ſaid ſufficient of the lights and ſhadows, and their virtue: it ſeemeth neceſſary alſo to ſay ſomething of the plain, ſmooth, ſharp and ſwee drawing, for in reſpect that Learners are moſt of that temper and condition, to have (in the beginning of their drawings) an abhorring of plain and ſmooth drawing and ſo uſe and habit themſelves to draw hard and ſtiff; which to avoid, let them with great patience and indefatigable labor, ſtrive to get the beſt manner of drawing; and although in the beginning they do not pleaſe us, it matters little, for none is born a Maſter; and he can never be expected to do well that never did do ill; we learn from day to day, we amend from day to day, and all is for to becom a compleat and well-experienced Drawer, which conſiſted in that, that a Drawer at once draws plain, ſmooth and ſharp, and yet finiſhes all ſweet, ſo that the ſhades and lights ſeem to melt the one into the other, all which we hope to demonſtrate clearly unto you.

Learners abhorre plain drawing.

Plain drawing then, is to lay all ſhades plain and even, whether it be by hatching or ſmutching, after ſuch a ſort that the edges round about keep within the pale of their drawings, and that it may clearly appear what for a circumſcribed figure ſuch a ſhadow have, and have ſides round about not to vaniſh away in one unpaled fuzzineſs or blurr; in which the ſharpneſs and the edgings of their form cannot be ſeen; and to obtain this, you ſhall obſerve not to make your ſhades at firſt too hard. Secondly, that you do not put one ſhadow upon the other too dark, neither too ſtrong, but always a little differing the one with the other, then you ſhall at once have plain, ſoft and ſmooth drawing; but putting your ſhades too dark or hard one upon the other, than your work preſently will become hard and ſtiff.-- Plain drawing and ſweet drawing is ſubject to both.--- By drawing too ſweet you make your draught too fuzzy; and by drawing hard and ſharp you make your draught too ſtiff: but to chooſe out of two evils, it will be better to draw plain, and that which is ſomwhat ſtiff, then to draw ſmooth and ſoft, the which is a childiſh manner of drawing, and brings him to fuzzineſs; for ſtiffneſs thorow the means already ſhewn you will eaſily overcom if you take dil gent heed thereunto; likewiſe have a care whether you ſmutch, rouſel, doſſe or waſh not to paſs one thing too often for by that means you com many a time to loſe your plain and even drawing, and what is here ſaid.

of the ſhades, the ſame muſt alſo be obſerved of the lights and ſtrong heightnings.

CHAP. XIII.

Of the Heightnings.

THE Heigh tnings are thoſe parts in a draught, where the higheſt parts thereof are repreſented to be, and whereupon the day doth give his utmoſt light; which if we draw upon white paper, then for the uttermoſt light is left the white paper, for a hig'er light then that is not to be had, and for the leſſer light it muſt be a little faint y ſhadowed, and the reſt work out proportionably, as it is becoming; but upon coloured paper, white crion, and Tobaccho-pipe-clay are uſed for the firſt and ſecond heightnings, putting each in his due and proper places, accordıng to more or leſs light required, which operation hath a ſingular and great power in this manner of drawing, wherefore it is neceſſary that good heed ſhould be taken therein,-- in the operation then of that, you ſhall take heed that you heighten not in too many places. Secondly, that you do not heighten any thing more than is fitting. Thirdly, you ſhall not heighten too near the dark or ſhadows, neither too near any out-line or circumferent ſtroke, except it be accidental to make ſome reflection, otherwiſe they ſhew hard and ſtiff. Fourthly, that you make your heights not ſharp and flat, and in places that admits of much heightning, put the greateſt light in the midule, and the leſſer toward the edges, for to beget the better rounding. Fifthly, take care for to leave convenient faints of the ground of your paper, between your heightnings and ſhades, which will give a great luſtre to your heightnings and ſhadows, and will cauſe a ſingular plainneſs and evenneſs, as I will yet make appear in another place.

CHAP. XIV.

Of the Reflection.

SOmetimes (according to the condition of the work) appear ſome lights in the ſhadows upon the edges of round bodies, and principally upon ſuch bodies, which are made ſmooth, evenner and moſt glaſſie, or glittering, as ſilver and gold or other bright metals, as is that ſame from whence that light is occaſioned, and this is called *Reflection*. It is commonly occaſioned out of this, *viz.* That if the upper plain be ſtruck with any light, then doth it reflect upon the next ſhadowed body, which is oppoſite unto it,

Reflections wher-on the fall moſt.

Reflection by what occaſioned.

it, and although this gives a Ornament to a Draught, yet shall you be circumspect not to use too much of it, for it causes a glittering like brass or copper: be it then, that whether you draw after Plaister, or after the life, always take heed to that, that the reason of your actings always may be found therein; that is, that the cause of more or less reflection, or no reflection at all, compleatly may be seen and discerned.

Use not too much of reflection.

Wherefore.

Not to make reflection without cause.

CHAP. XV.

Of the Observation of Perspective of light and dark.

THAT which in a draught or picture, is most needful to the observation of Perspective of dark and light, (causing a draught or picture to be like in all things unto the compleat nature it self) and this being wanting, then such a draught or picture is held irrational and dead: here then we will declare what it is, and how it must be gained: this observation then, (that I may express the sense and meaning and working of the same) is that which causes all things contained in a draught or picture, to com forward or sink backward, and cause all things from the first to the last to stand in their due and proper place; and the vacuitie or emptiness (between body and body) to go from you, or come to you forward, naturally to the eye, as if it was accessible by feet, and for this cause it is called Perspective observation: And like as one in Perspective doth observe the distance which every Colume hath, the one after the other, and also the standing of every Colume in his proper and singular place; even so (in a draught or picture, thorow the diminution of dark and light) must be observed the distance agreeable to the appropriated declination, and place of every thing be it then that you draw after a draught, Plaister-figure, the life or picture, you must then (for to beget a good observation) take care what appeareth forward, and what backward, or how one thing followeth the other Secondly, you must observe by what means they appear forward, or go backward, whether it comes to pass thorow dark or light, and thorow what degree of more or less dark or light it comes forward or backward, for the dark can as well (as the light) according to proportion (it is strong or weak) com forward as go backward; so that in this as one of the difficultest studies belonging to the Art of Drawing and Painting, good heed is to be taken with all care and diligence. And although this instruction in writing the Practitioner cannot very well be taught, I will nevertheless put forward this lection in a word to the Learner, for to show my mean in general to a good observation. In drawing, then take good heed hereunto, that in your diminution of dark and light, you make such a distinction, as

Necessitie of observation.

Similitude.

What you must take heed of in your observations.

Dark comes forward as well as light.

is betwixt your leſſer light and your coloured paper, upon which commonly you draw with white Crion; Thus ſhall you gain a good obſervation in your drawings and paintings of going backward, and coming forward.

CHAP. XVI.

Of the Circumferent or out-ſtroke, and his looſeneſs, and a good Poſition, as alſo of keeping of their Parts.

BEcauſe we have now made a deſcription of the principal properties belonging to this art, and neceſſarie to be known and underſtood, it is requiſit now (for to make a compleat and perfect work) thorow a ſhort inſtruction to ſhow, how the ſame work muſt be perfected and compleated, in exerciſing the art of drawing: for as much as this order in drawing is the beſt, and fitteſt, *viz.* firſt to underſtand drawing in its ſelf, and then begin, and ſo doing and learning finiſh, and compleat the ſame. I have alſo bin willing in my diſcription and teaching to obſerve and follow the ſame.

Scetch. First, then I will begin of the ſcheich, thorow which you muſt make firſt your rude draught (following what manner of drawing you pleaſe) being of a good ſpirit, aiery and judgement; and after this, with good obſervation (following the Rules preſcribed heretofore in that behalf) to correct and amend your firſt and rude draught, in the drawing of it over again, accuſtoming or uſing your ſelf always to repreſent the ſhadows and touches in your draught with a coal, by reaſon, that you might be certain of a good Poſition in your draught.--

Circumferent ſtroak. Having this, then you ſhall begin to draw your out-ſtroke, or your circumferent ſtroak, taking very great heed, care and diligence to obſerve and keep the handſomneſs, beauty, comelineſs and Gentility of the out ſtroke, taking alſo the ſame care and diligence to obſerve and keep his parts: for it happens very often, that the great parts, thorow ſeveral ſmall bendings, are utterly ſpoiled, which fault ſeemeth to be natural in all youth, obſerving thoſe ſmall bendings ſo much, (which always they make greater and bigger then they ought to be) ſo that by conſequence the greater part of his general (which nevertheleſs muſt repreſent the thing, and ſhould have dominion over the leſſer parts,) comes to loſe very much, by reaſon whereof it happens, that in ſuch a figure or figures, no great or ſtately Preſent can be found, which fault may be removed, if Learners would obſerve the general parts, and not to obſerve the leſſer parts ſo much, before the general parts are perfectly drawn in their due and proper places, (we ſpeak here of naked and clothed figures, and of other the like things) the other bendings of the ſmaller parts, can afterwards with more convenience be put in, and thus they ſhall prevent that great and enormous fault of bending or chopping

ping their parts in too deep, as I have ſeen too too often the draughts of young Practitioners to have been abuſed, to the ſhame of their Inſtructors, which many times and often do not underſtand the ſame, or not deſire to take the pain for to inſtruct the infancie therein; the truth of this appears in Nature it ſelf, *viz.* that in too curious or near obſervation of the leſſer things, the beauty of the general parts is oftentimes loſt, or at leaſt diminiſhed; for it happens often, that a man at ſome diſtance from us, his viſage ſhall appear more beautiful and pleaſant to us, becauſe we behold his face in general at ſome diſtance; but placing him ſo near, that we may behold the leſſer things in his face, *viz.* pockholes, puſhes, ſpots, and the like, then our eye comes to loſe the general beauty which dwelleth upon that face, obſerving the ſmaller things, *viz.* pockholes, puſhes, &c. which alſo have their ſeat there at a nearer diſtance, and ſuch a one buſies himſelf ſo much about the defective parts, that ſuch a face ſeemeth not ſo handſom unto us, as it did before; therefore it is to be noted, that all things ſeen at a convenient diſtance do preſent their being beſt of all, cauſed thorow the condenſed Air that doth intervene; upon which in another occaſion I ſhall further enlarge my ſelf --- If it be ſo, that you draw with red or black chalk, have a ſpecial care that your ſtrokes be not too hard or too ſharp, principally in the light; but in the ſhadowed part you may make them ſtronger and broader, always obſerving, that in ſhadowing your ſtrokes do thus loſe and vaniſh away, that no ſtrokes may remain more, ſo that a body might judg your draught to have been drawn without a circumferent ſtroke: for in the natural life no ſtroke can be ſeen, but only one cind, or one impaled deſifting of bredth and length of corporal things, paſſing all ſides, or ſeem to touch each other; this you may obſerve in a picture clearly, where the uttermoſt parts of all things do agree with the color which is in the midſt of its field; ſo that the termination of this or that colour doth repreſent the circumference without drawing of a ſtroke about it.

Strokes on the ſide of the light to make ſweet.
Draughts muſt be drawn without circumferent ſtrokes.
The life is without ſtrokes.
Example.

And although it often hapneth, that in drawing betwixt white and white, and againſt the light, a ſtroke muſt be drawn, for to ſhew the draught of the one or the other, eſpecially upon white paper, yet ſhall you not do the ſame before neceſſity compelleth you thereunto, and there is no other way for to do it, and this you ſhall do with as much dexterity of hand as poſſible. One may in many things (eſpecially in little) preſent againſt the light without drawing of a ſtroke, which nevertheleſs ſhall ſhew ſo compleat as if a circumferent ſtroke was drawn about it; and becauſe I cannot ſpeak of all cauſes incident herein, I will paſs it over, putting before your eyes one example for all, giving leave to the Practitioner to order the reſt, according as the ſpirit of the Practitioner, the condition of the Work, and his Judgement ſhall give him leave.

Strokes you muſt not draw till neceſſitated.
Small things are drawn without ſtrokes, and appear as if they were.

You ſee then, that the face drawn with A before, is circumſcribed with a compleat line or ſtroke; and the face B doth only repreſent the ſhadow that are underneath the Noſe and Mouth; Now the queſtion is, whether there be an error committed in the face B, which in the face A thorow the out-ſtroke might be amended? I ſuppoſe not; but contrariwiſe in the face B is obſerved a ſingular and handſom curioſitie, where white againſt white makes a termination, without a circumferent or out-ſtroke betwixt them,

The meaning of this Example being once well underſtood, you will accuſtom your ſelf to profit thereby from day to day, and the beforementioned looſeneſs and dexteritty know and underſtand with better judgement to make uſe of in your drawings hereafter, and ſhall beget a ſingular good manner in drawing, not knowing from whence it cometh unto you.

That which is ſaid, you muſt not underſtand of all manner of drawings, for a rude ſketch only conſiſteth in circumferent lines or out-ſtrokes; nevertheleſs, the dexterouſneſs therein gives it a ſingular benefit; by conſequence you may apprehend how you may work upon coloured paper, foraſmuch as there is ſmall difference, only that thorow heightnings you may do much, and ſave many ſtrokes, which cannot be done upon white paper: therefore in this manner of drawing you ſhall more take heed then in any other, to draw ſtrokes in the light, eſpecially while this may be ſupplied by heightning; and this is in ſhort what we have to obſerve concerning the freeneſs and dexterity of the out-ſtroke.

CHAP. XVII.

Of the Finiſhing of a Draught.

NOW in finiſhing of your Draught, it is neceſſary, that thoſe things which you ſee, you do not childiſhly or Ape-like, imitate man after man: but that

that you do curiously observe what the Master of your Principal (whether it be Draught or Picture) doth intend withal what he hath expressed in his work; what meaning hath this stroke or that shade, and by what means he cometh to represent that, and for what reaion: In like manner, you shall observe in the life it self by what means it cometh to pass that any thing seen by us, seemeth to be that, which we see it to appear; Example, if you draw a face, either after the life, draught or picture, observe and take good notice to what symptoms, signes, strokes, shades or otherwise, such a face comes to be sorrowful or merry, crying or laughing, old or young, wilde or modest, foul or clean, homely or beautiful; that observing the same you may not follow only the same strokes, touches and shadows as near as possible, and so express the same actions and passions thereof, but that also you may retain the same in your memory, and learn to understand the same with a well-grounded knowledge; These Workings of Nature thorow the like strokes and shades to express out of your head, when occasion at other times shall require it upon the like occasion.

Profit of this observation.

When you do begin to finish your draught, in finishing your shades you shall principally observe, that at first you make not your shadows too hard nor too dark, as they must be, neither as you can get the same, but somwhat less, by reason that afterward (if necessity require it) you may make the same harder and darker; for it may happen that afterward you must make it somwhat harder and darker; for to gain a good observation in appearing backward or forward: and in case your first shade of less darkness, shouldest have made so dark as possibly you could make it, and that the same in respect of the light or day, distance and observation much should differ, you would finde your self much in a Labyrinth, or deceived; and finde that you could not attain to the compleat finishing thereof: for be it that you draw, with what stuff you please, there can be but one extreme dark or light, and therefore you shall accustom your self even from your beginning to draw, and shadow very light, sweet, faint and even; and in that dimness, to bring in the Perspective of darkness as much as possible. Thus you seldom shall finde your self deceived, but you shall gain honor, and be able to finish your draught handsomly.

Have also a care to keep your draught in one even and equal condition, so that one do not surmount above the other, and your draught do not appear to be full of dark and light spots; but the dark must agree in evenness with the lesser dark, and the lesser dark with the faint, and the faint with the strongest light, or otherwise you decline presently to hardness and stiffness, which in the life you will never meet withal.

In like manner you shall hold your self upon your coloured paper with the heightnings, make the same never so light, principally where much heightning is required, that you should needs to make the same lighter, of which also divers ways and manners are to be observed, some do use to day the heightnings before they have a firm and sound

Heightnings never to make so high as the highest white.

circumferent ſtroke, *viz.* the general lights, which queſtionleſs muſt make the higheſt lights, and then begin by degrees to ſhadow the ſame; and ſo beget for the firſt a general in their drawings, which afterward thorow heightning and ſhadowing compleatly finiſh.

Others do ſhade their draughts, and compleatly finiſh the ſame, and afterward put in their heightnings here and there, where occaſion doth require it, both manner of wayes are good, eſpecially for him that knows all things therein to diſtinguiſh; therefore I intend to give you ſome *Cavears*, which being well obſerved, it will be of ſmall matter what is done firſt or laſt, the one or the other.

Obſervation.

Firſt then, if you draw upon coloured paper, after a Print or Draught, obſerve onely the even likeneſs of dark and light by a manner of drawing to imitate, keeping at all times the great parts of light and ſhadows, and the ſmall intermixt parts in the ſame manner, that the greater parts may always have rule and dominion over the leſſer, imitating that, which with judgment of each property hereof is declared.

In Pictures dark and light difficult to diſtinguiſh.

But coming to Pictures, there be many and dangerous Rocks, and falſe lights, which may deceive you, becauſe that thorow the diverſity of colours, a diſtinction not ſo well can be made, between the light, and the leſſer light, and by conſequence neither of the ſhades, therefore obſerve thus.

Wherefore.

Obſerve firſt of all the higheſt light of the whole Piece, in like manner the deepeſt ſhades, and make no heightning or light which you ſee only alone, but always obſerve the ſtrongeſt and higheſt, and upon all other lights, which come in under the conſideration of lights, although it do differ in more or leſs light.

Obſerve alſo always, when any peculiar lights come to appear in your eye, to enquire the reaſon thereof, by what means it comes to appear ſo light, whether it be not becauſe that it findes it ſelf environed about with darkneſs: for thorow the ſame you may often be deceived, ſuppoſing the ſame to be ſo light as you would make a heightning of it; but obſerving the ſame more curiouſly, and having alſo a reflection to the general and principal light, you will find many a time, that ſcarce you might leave the height, which your coloured paper has of it ſelf; you many a time would be forced to paſs over the ſame with ſome ſmall or ayerie ſhade; ſuch force gives the darkneſs, if any light ſtands in the midſt thereof.

In the like manner, if any darkneſs doth ſtand in the middle of the light, it will appear more dark then indeed it is; wherefore in drawing you muſt compare light againſt light, and dark againſt dark continually; thus (as by a certain Rule) you ſhall finde the power and ſtrength of every light and ſhade, and become an evenneſs, generality and obſervation in all your Drawings: To ſpeak more upon this ſubject I count it not neceſſary, inaſmuch as I have ſpoken ſufficient of each property in particular; Hoping therefore, that this ſhort Inſtruction will be profitable to all ſuch, that are deſirous to be ſtudious in this moſt fa-

mous

mous and Noble Art of Drawing, and ſpur them forward to go on in learning, with all alacrity diligence and ſpeed, foraſmuch as I have given them ſo plain, naked, ſound and judicial inſtructions, as in ſhort as I could poſſibly uſe the ſame to your moſt profit; Be diligent, and farewell.

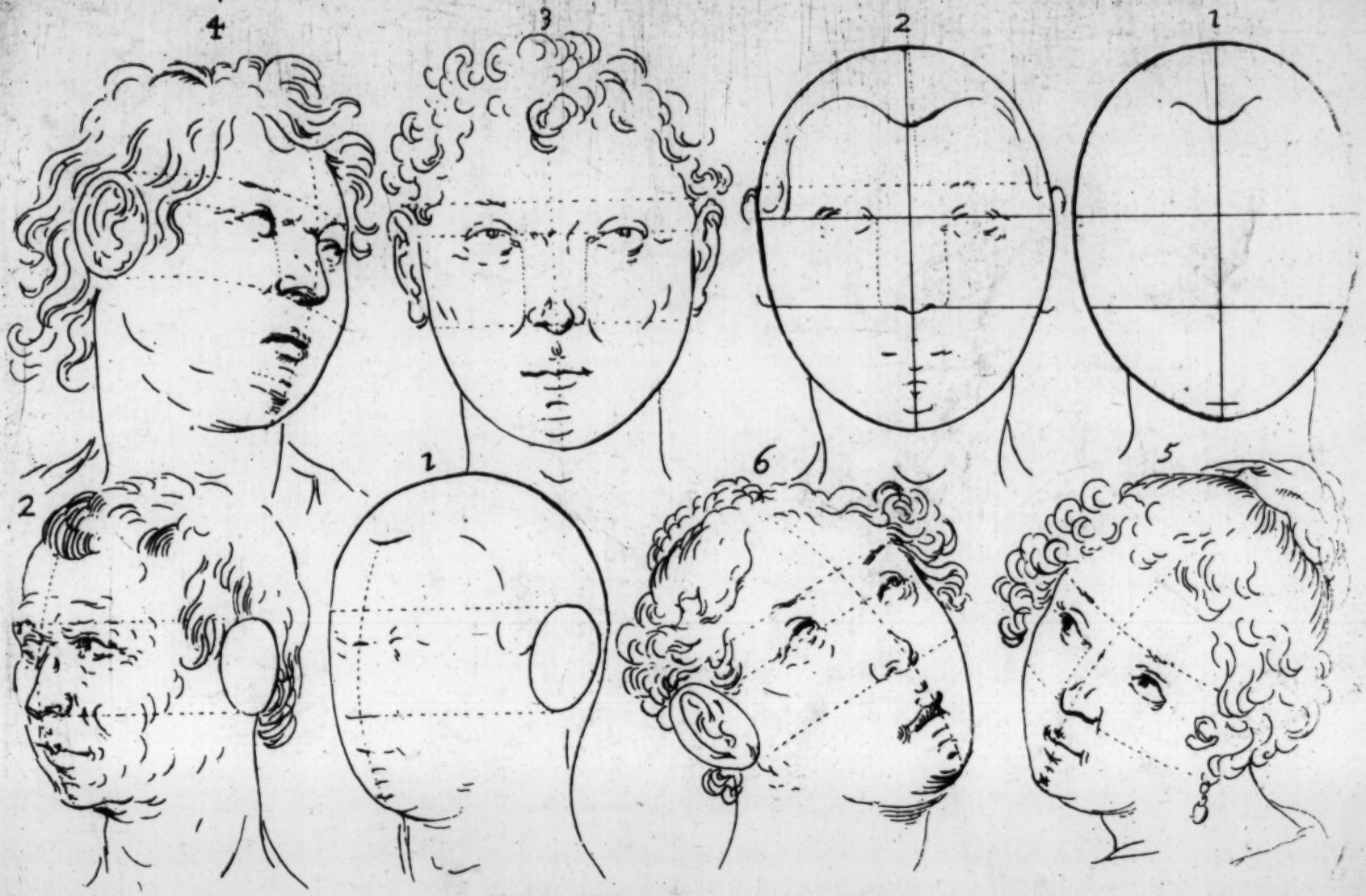
An Addition.

SOME that uſe the Art of Drawing, it haply may ſeem ſtrange to, as ſoon as they have peruſed my ſhort Introduction; that I have ſet down nothing touching the Proportion, Meaſures, Species and Formes of mens bodies, for to ſearch into the ſame by one order, and a certain rule of meaſuring, and to underſtand the ſame. To which I anſwer, that *I* have paſſed by the ſame, with a good and well-grounded Premeditation, *viz.* That *I* may repreſent the ſame in another work compleat with more ſplendor and glory, ſo much as may be neceſſary to be underſtood in the Art of Drawing. More then this, I apprehend that this ſtudy of Proportion, (if any one will be too curious in the ſearch thereof) is a great devourer and ſpender of time, by reaſon that God the Creator of all things hath created Nature ſo compleat, that the juſt Proportion thereof we can learn by our ſelves as oft, as we prove emboſſed Figures by the Touch-ſtone of Life it ſelf; who knows not how eaſie it be to ſee whether any one be deformed, or have a body with good and formed members? but if any body ſhould judge, that it ſhould be neceſſary to ſay ſomthing concerning it, let him remember, that others with great pain and labour has writ ſufficient concerning it, *viz.* *ALBERTUS DURER*, which has made an whole Book in *folio* concerning it, and *PETER COUSIN* in like manner; And out of both of them has *Criſpin Van de Paſs* taken ſome Figures, and meaſures them out after the Order of the Five Columes, as an Addition to his Book of the Art of Drawing; nevertheleſs, the profit that all thoſe things have brought unto the young Practitioners, has bin ſo little, that I never could hear any thing of it: but what needeth here contradiction, it is obſervable enough, that when you will proportion a Figure, according to the Meaſures and Diviſions of a Pillar, or building like as a Carpenter doth in the Architecture with a pair of Compaſſes: that, as then

ſuch Figures, inſtead of looſe and living motions (thorow the bendings in and out unto which ſome members are ſubject) ſhew and repreſent nothing but woody and ſtiff Hedg-ſtakes, agreeing excellent well to the Laſt upon which they are made.

Notwithſtanding, I would not have this underſtood, that this knowledge in it ſelf ſhould be unprofitable; but we hold the contrary, that it is good, pleaſant and neceſſary, if it be ſo that we have the right uſe of it; (for otherwiſe you may eaſily loſe the well-becoming and pleaſing beauty of the life, and over-look your ſelf in all occaſions, thorow manuall and active Menſuration. Foraſmuch as the uſe of that knowledge ought to have his exerciſe and practice in the underſtanding, and a requiſit good judgment of the Maſter of the Work, which at another time I ſhall propound more clearer unto you, and conclude with the words of that famous Picture-drawer and Sculptor *Michael Angelo Buonarotti*; who ſaid, *A Picture-drawer in his Drawings muſt keep the Compaſſes in his Eyes, and not in his Hands.*

FINIS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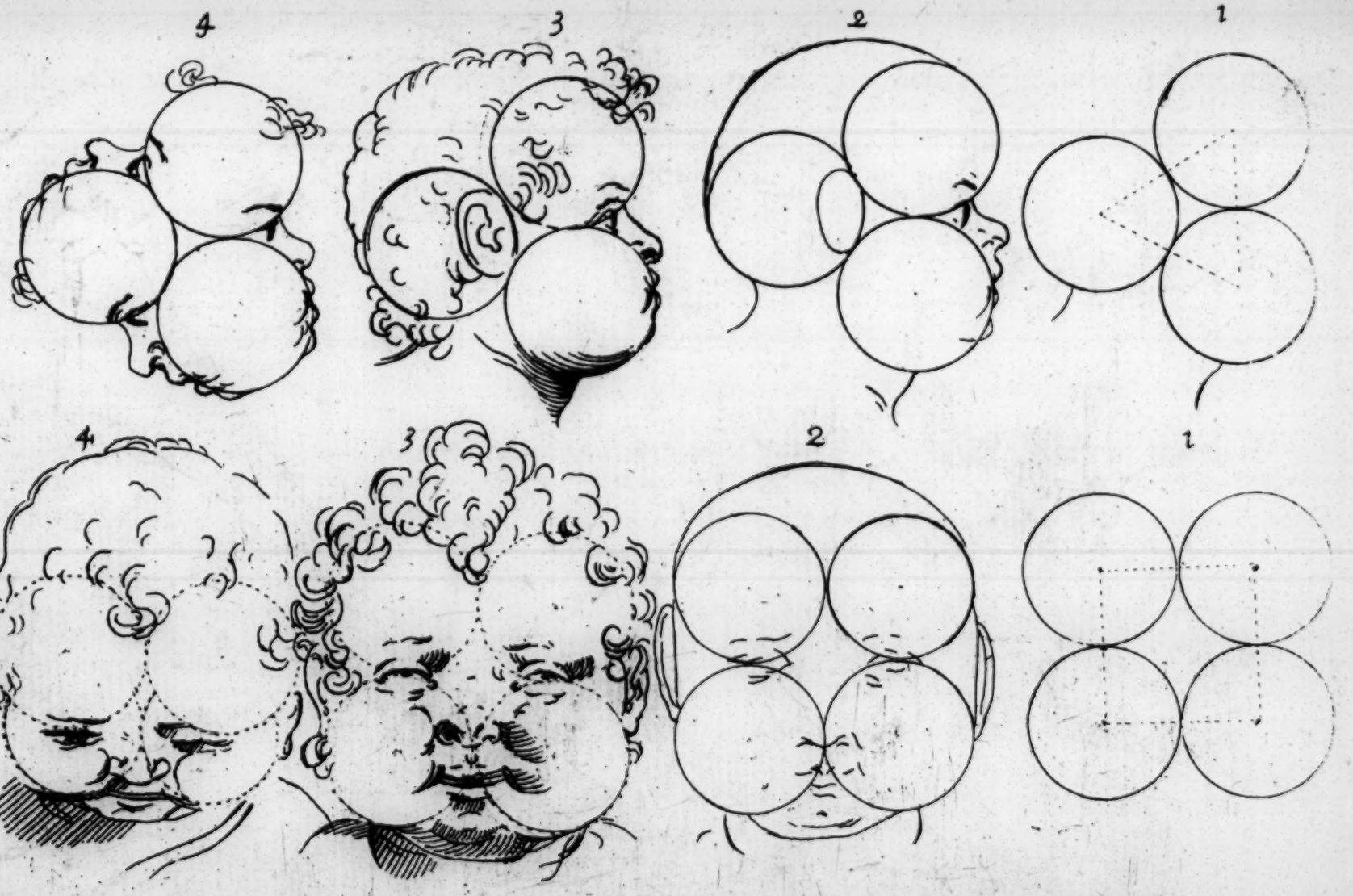
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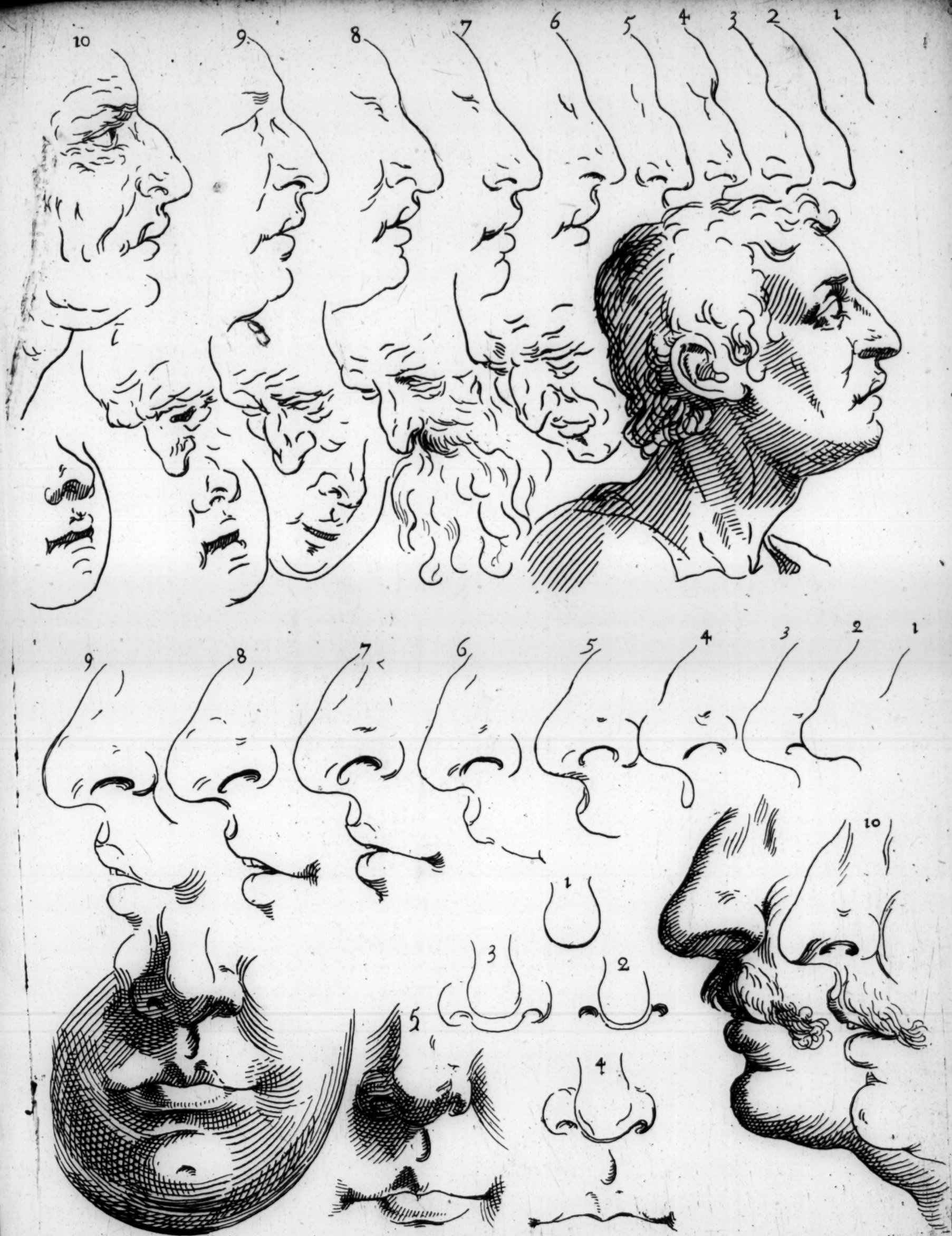
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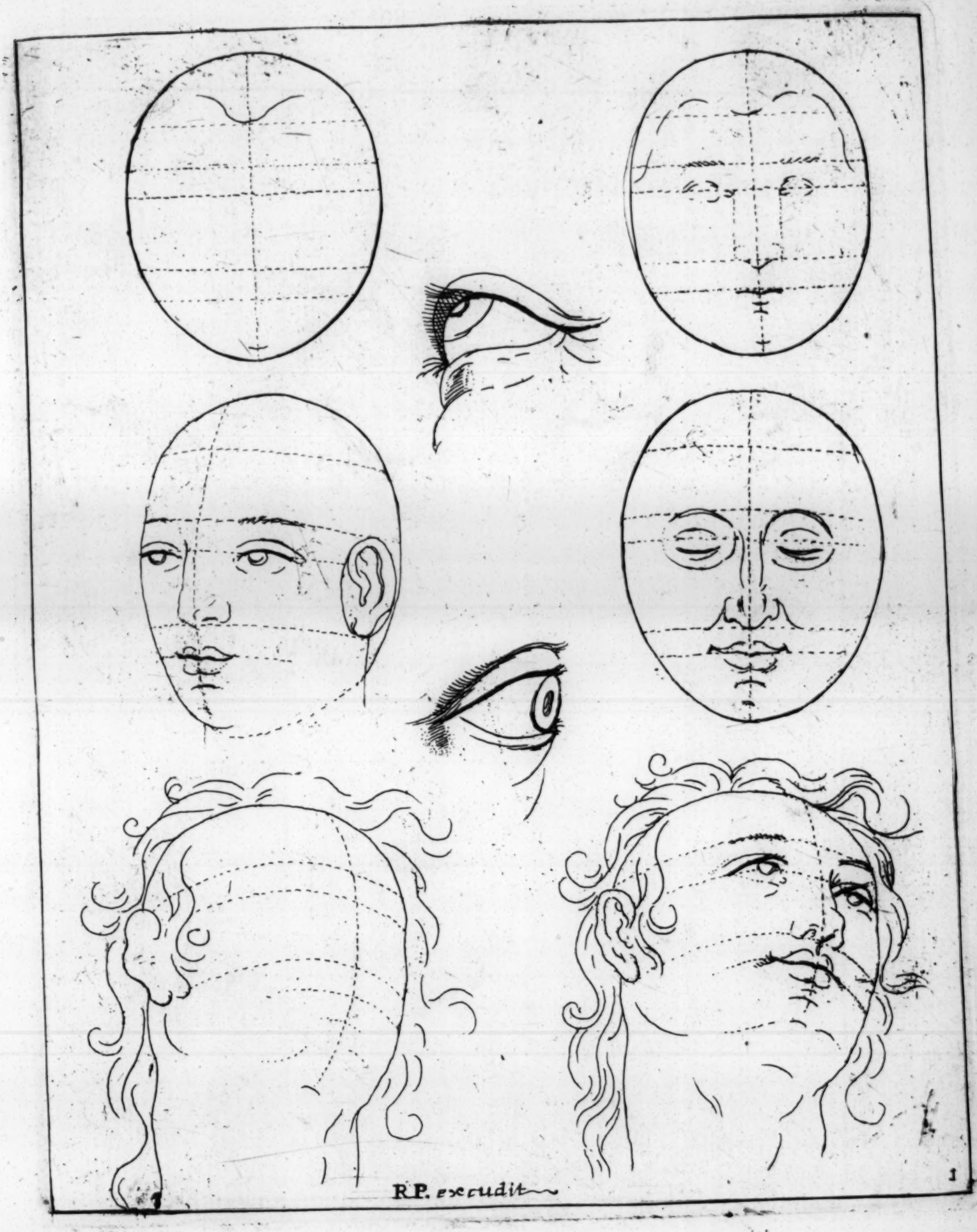

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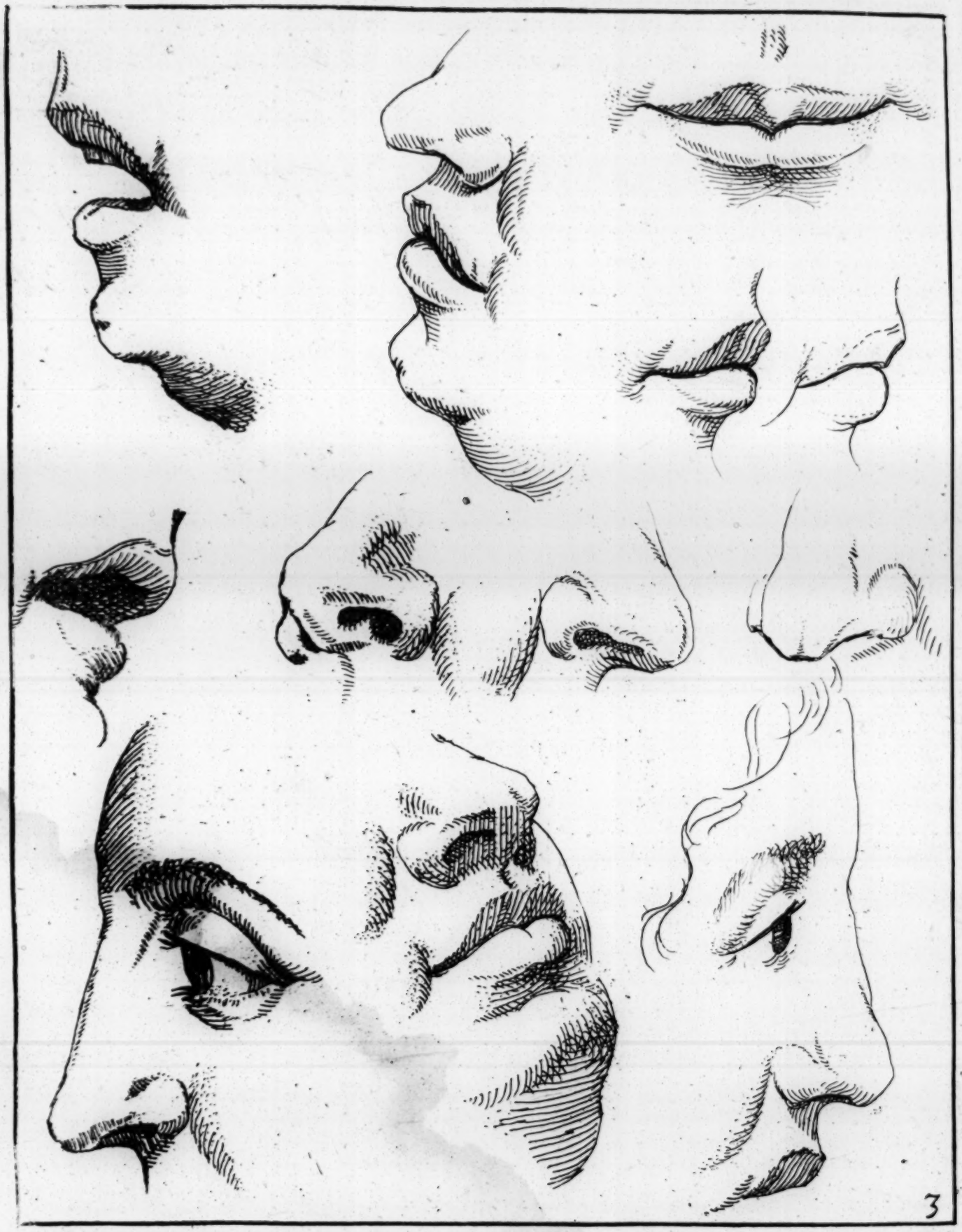

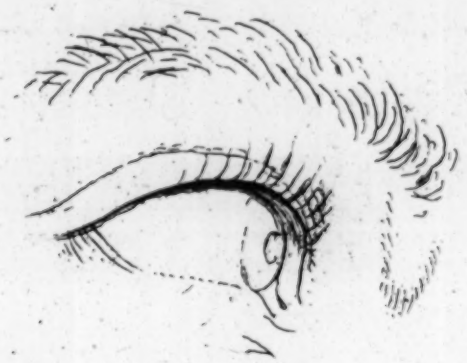

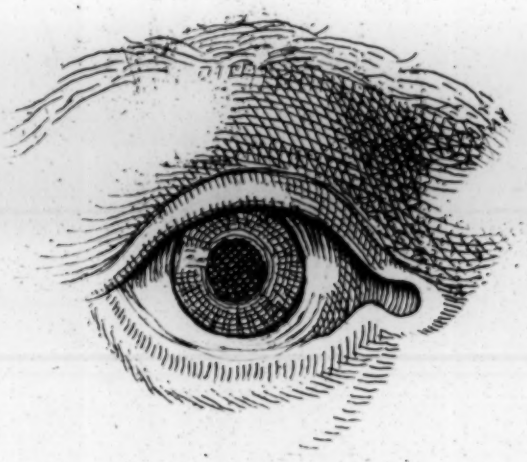

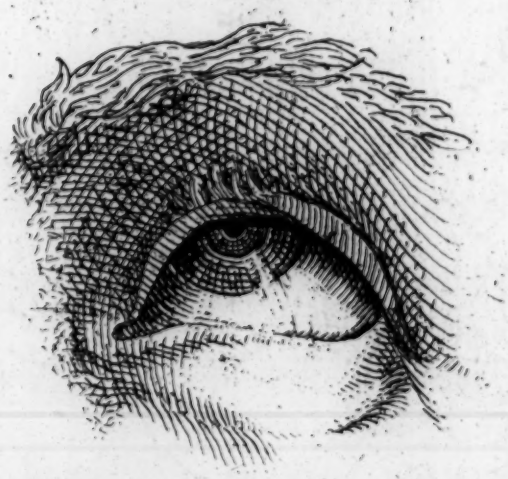

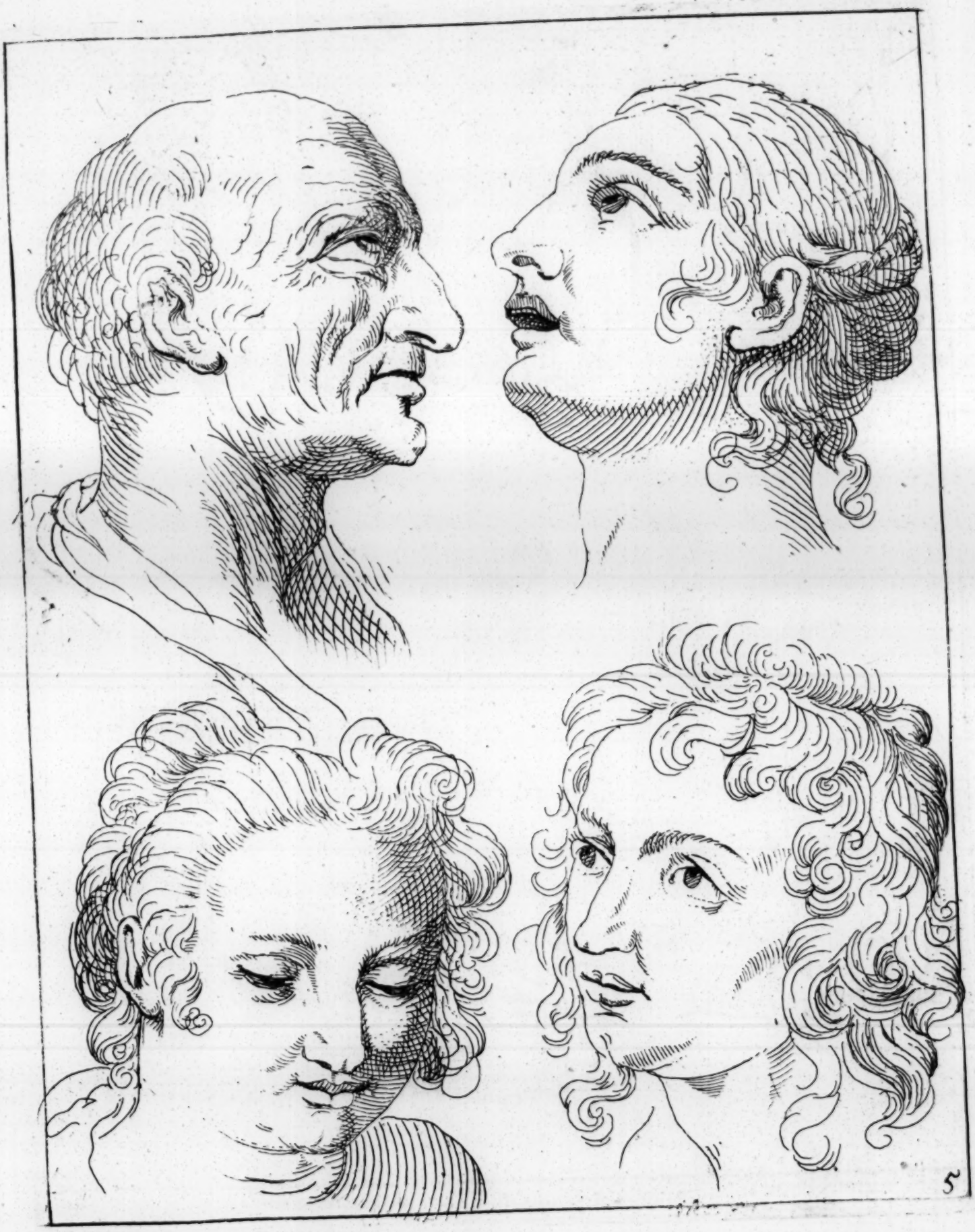

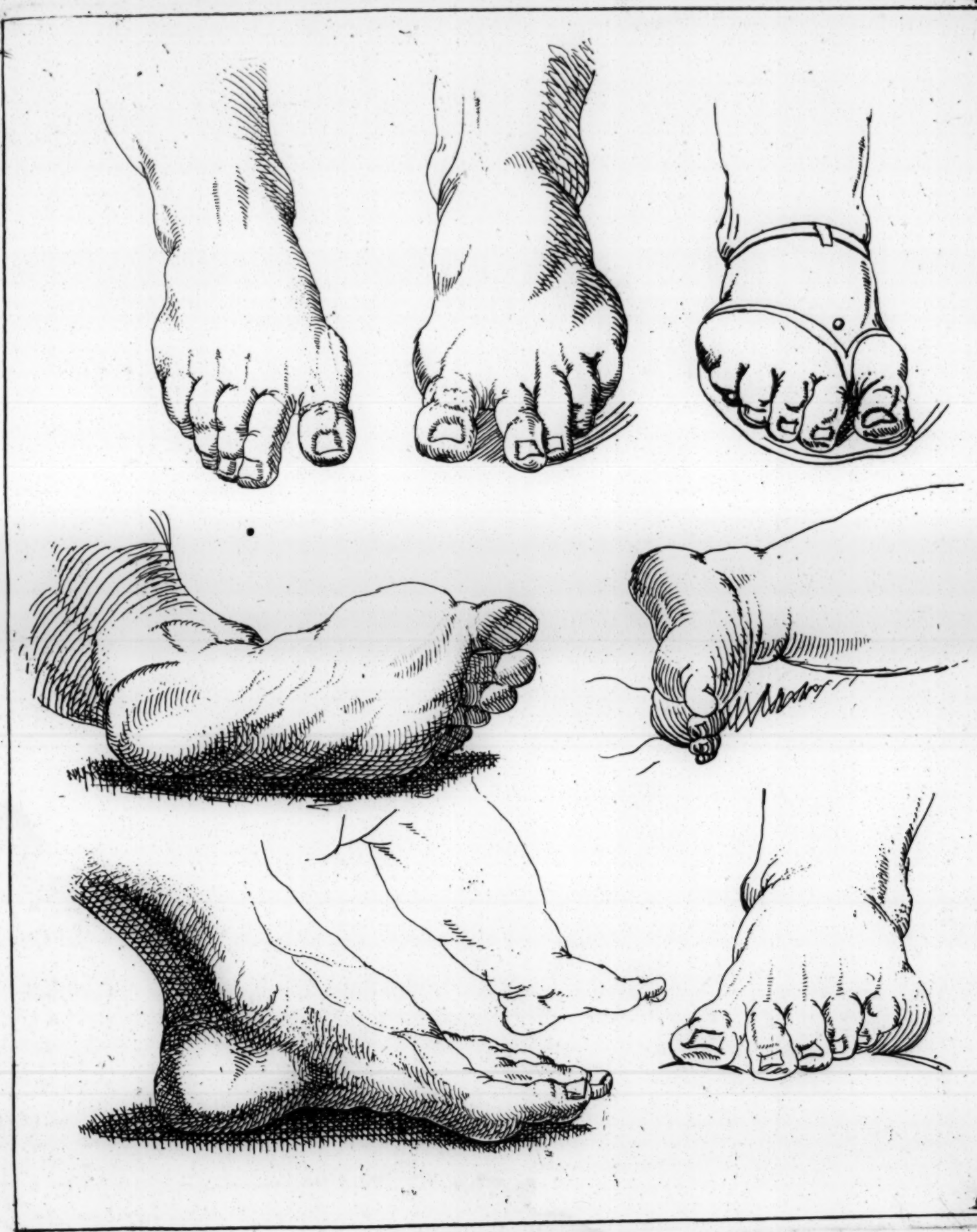

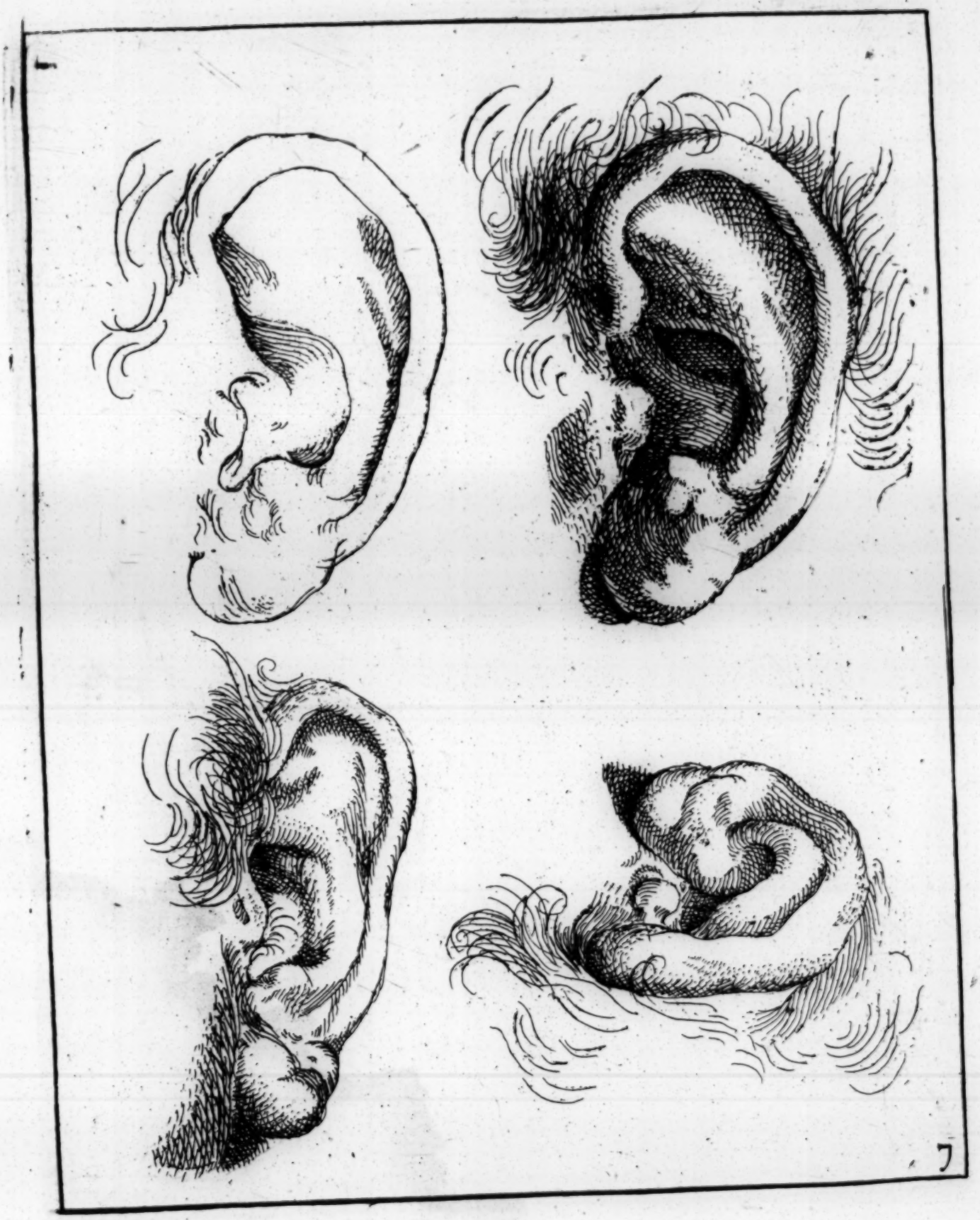

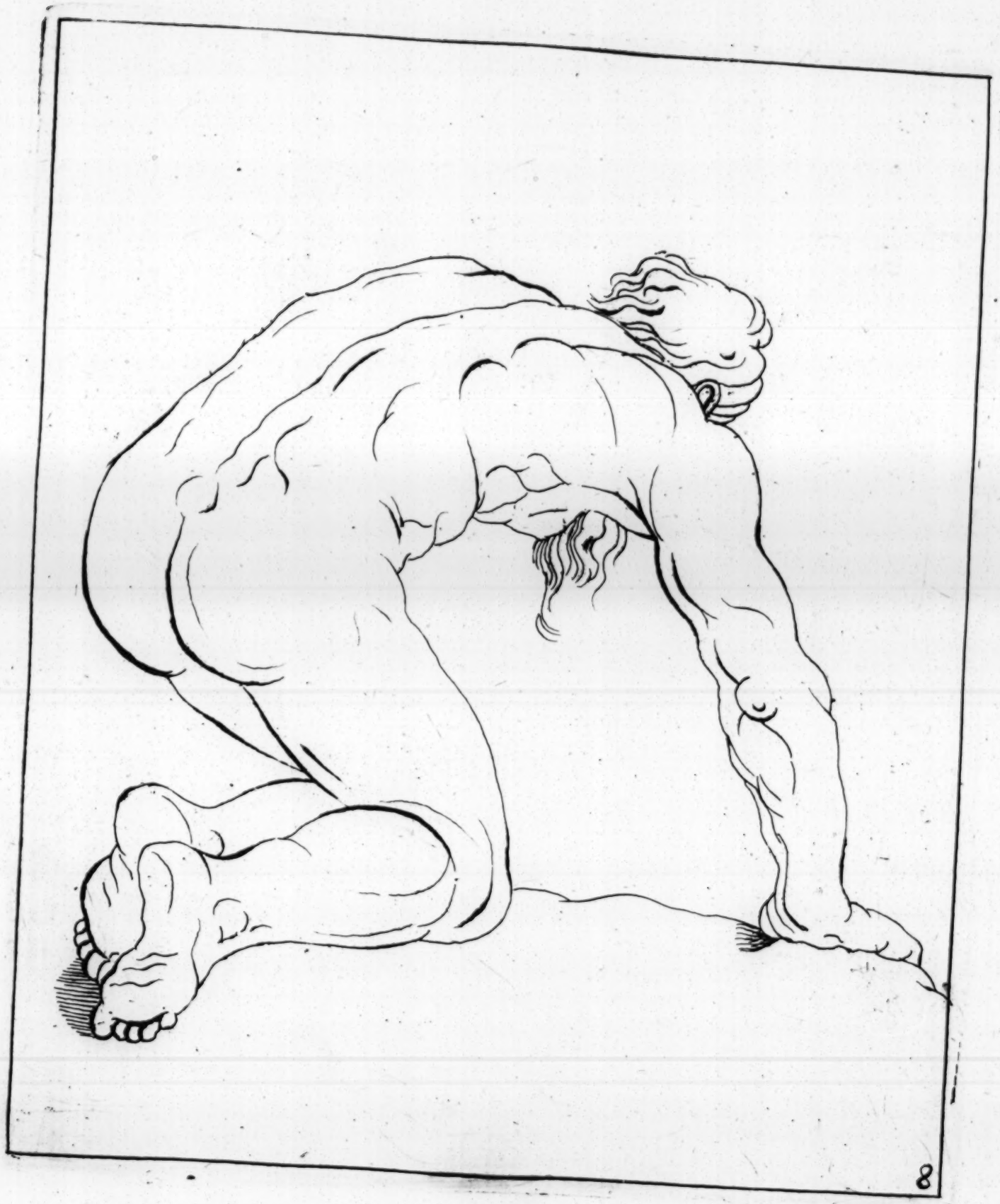

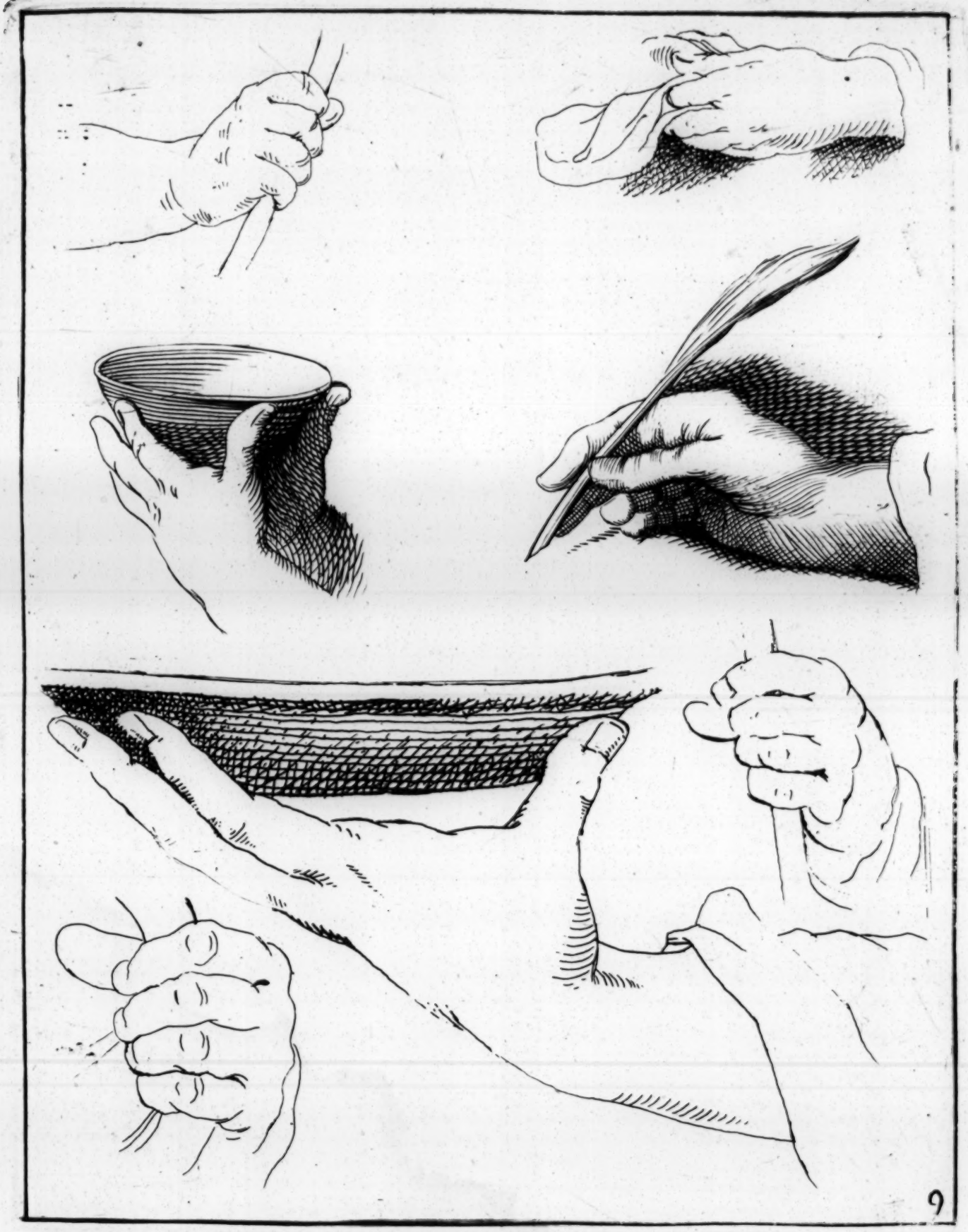

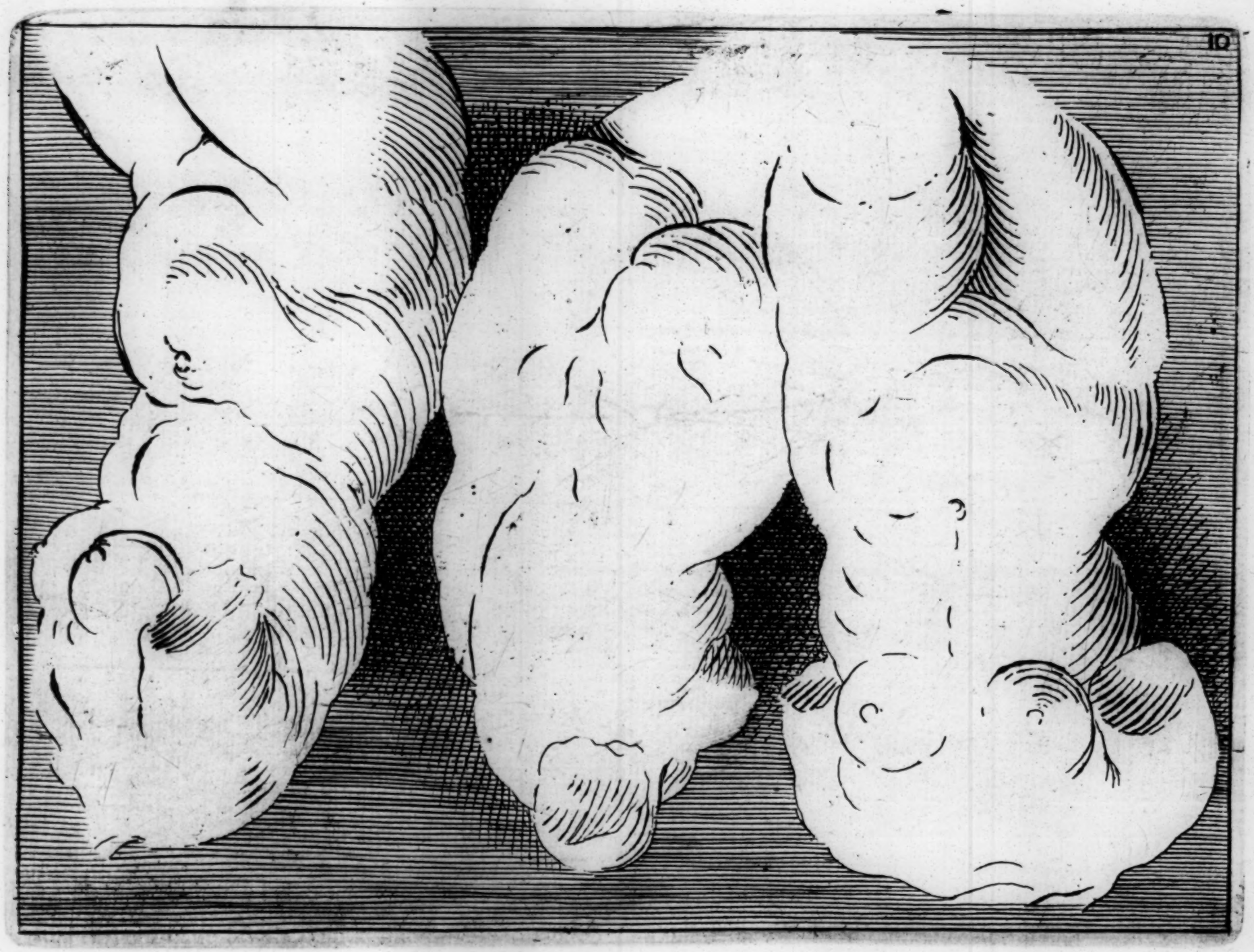

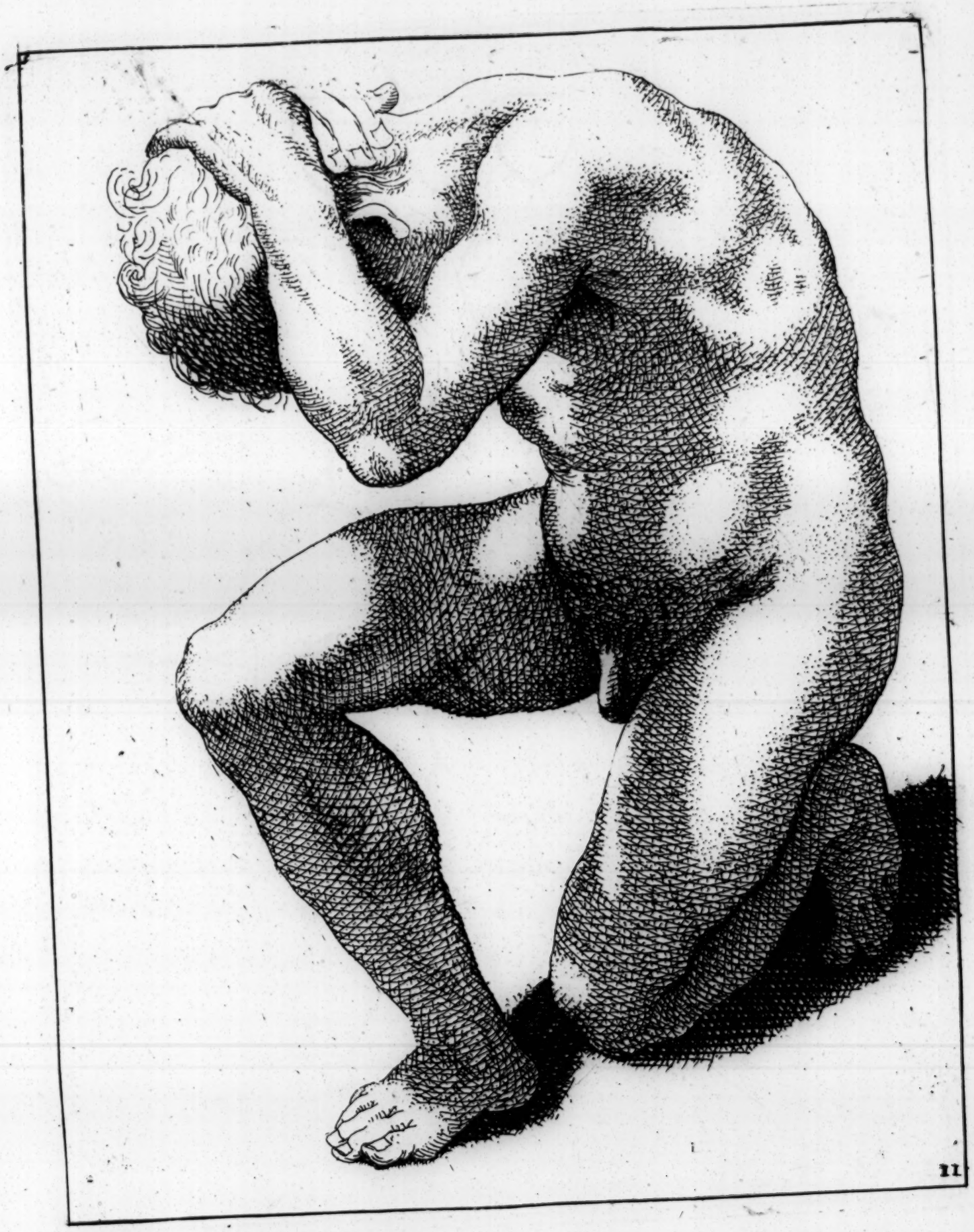

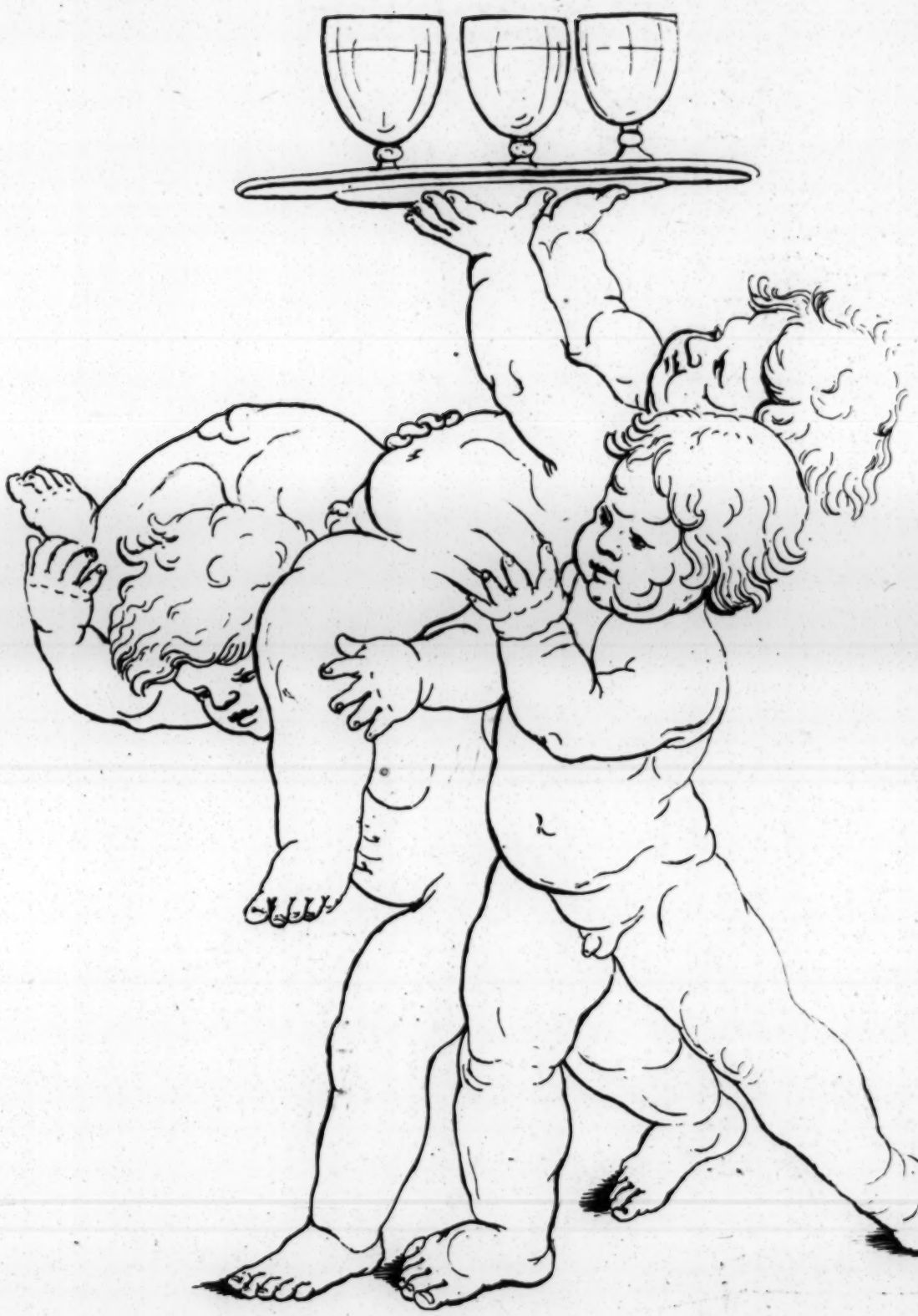

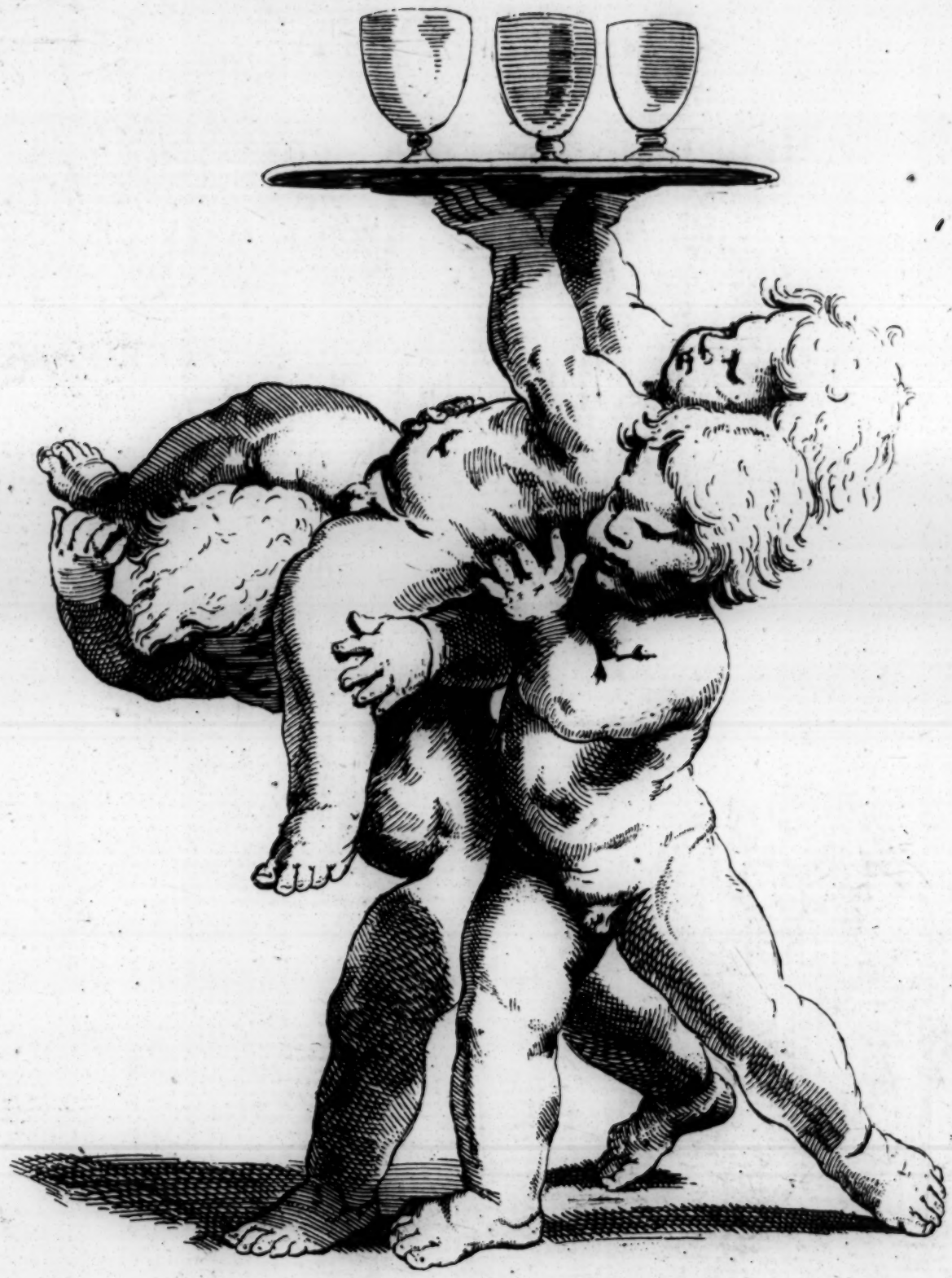

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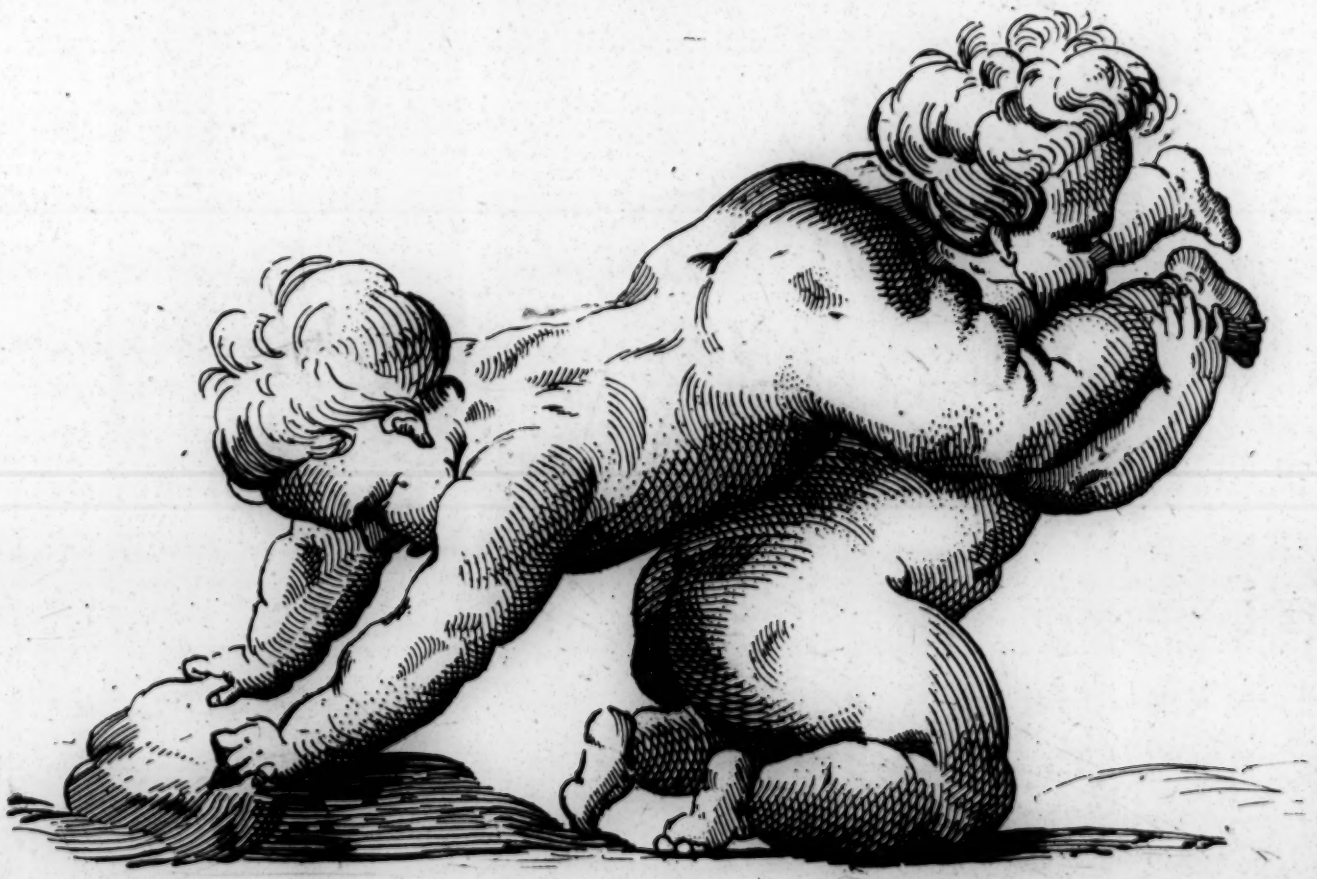

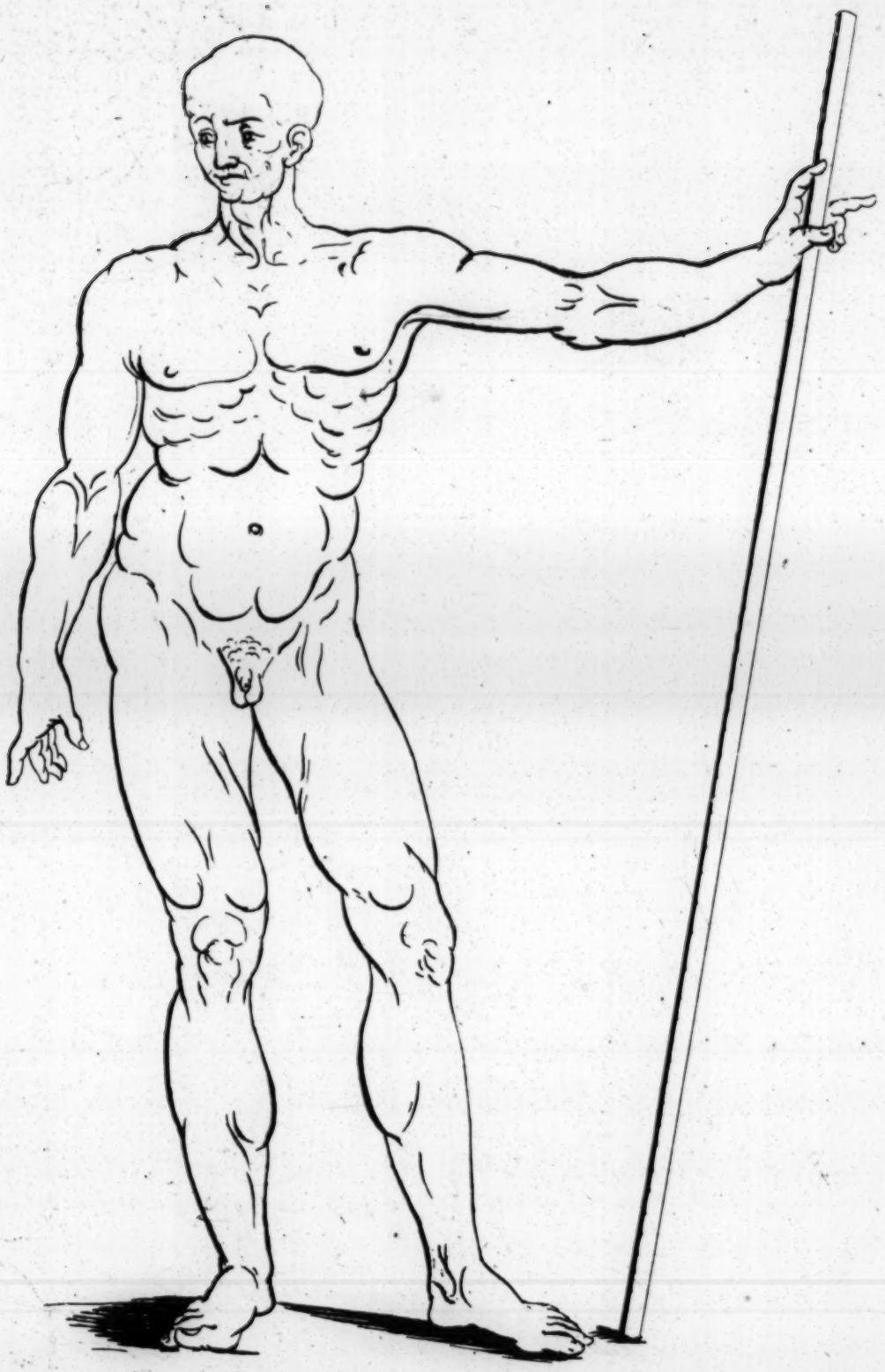

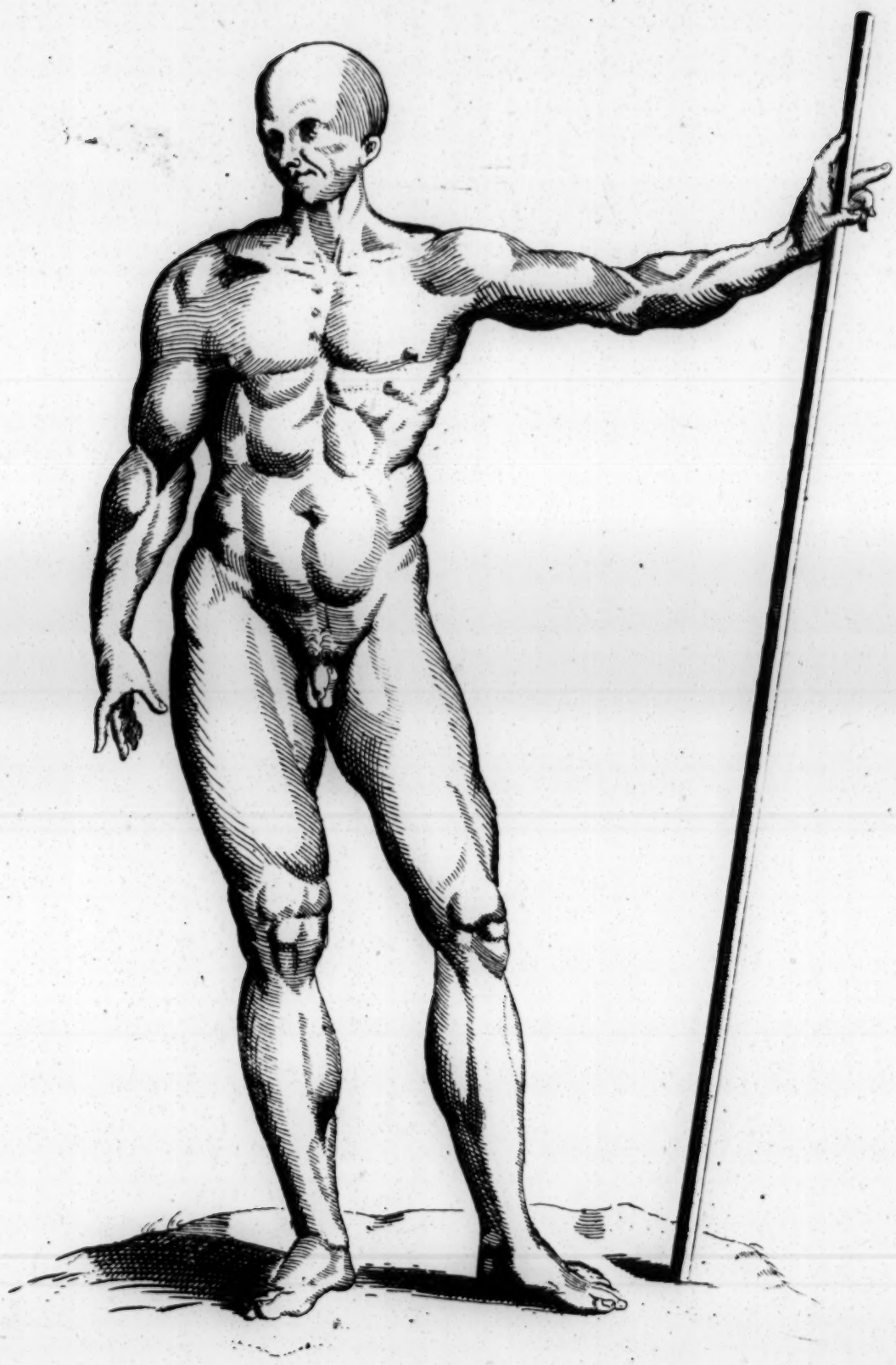

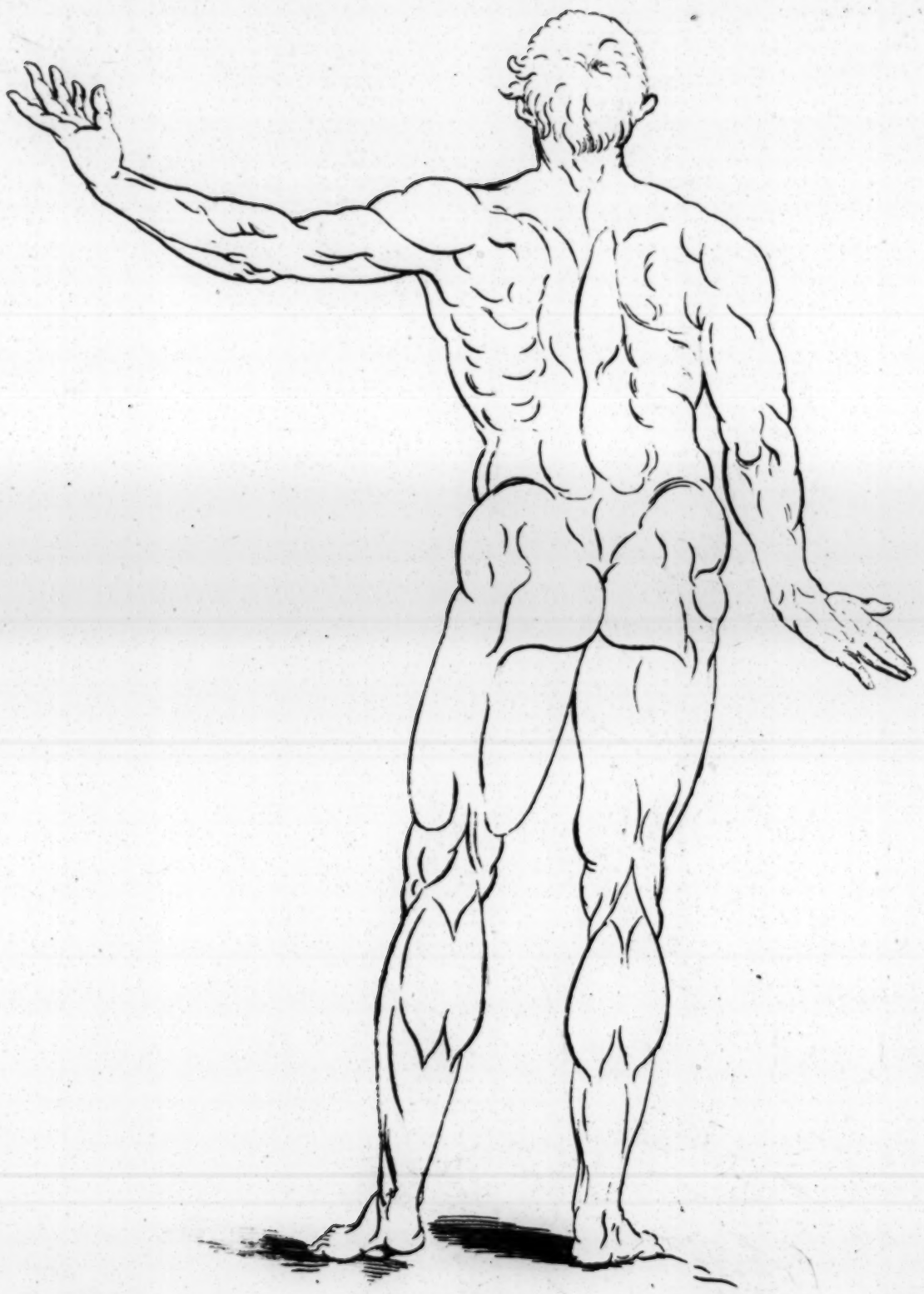

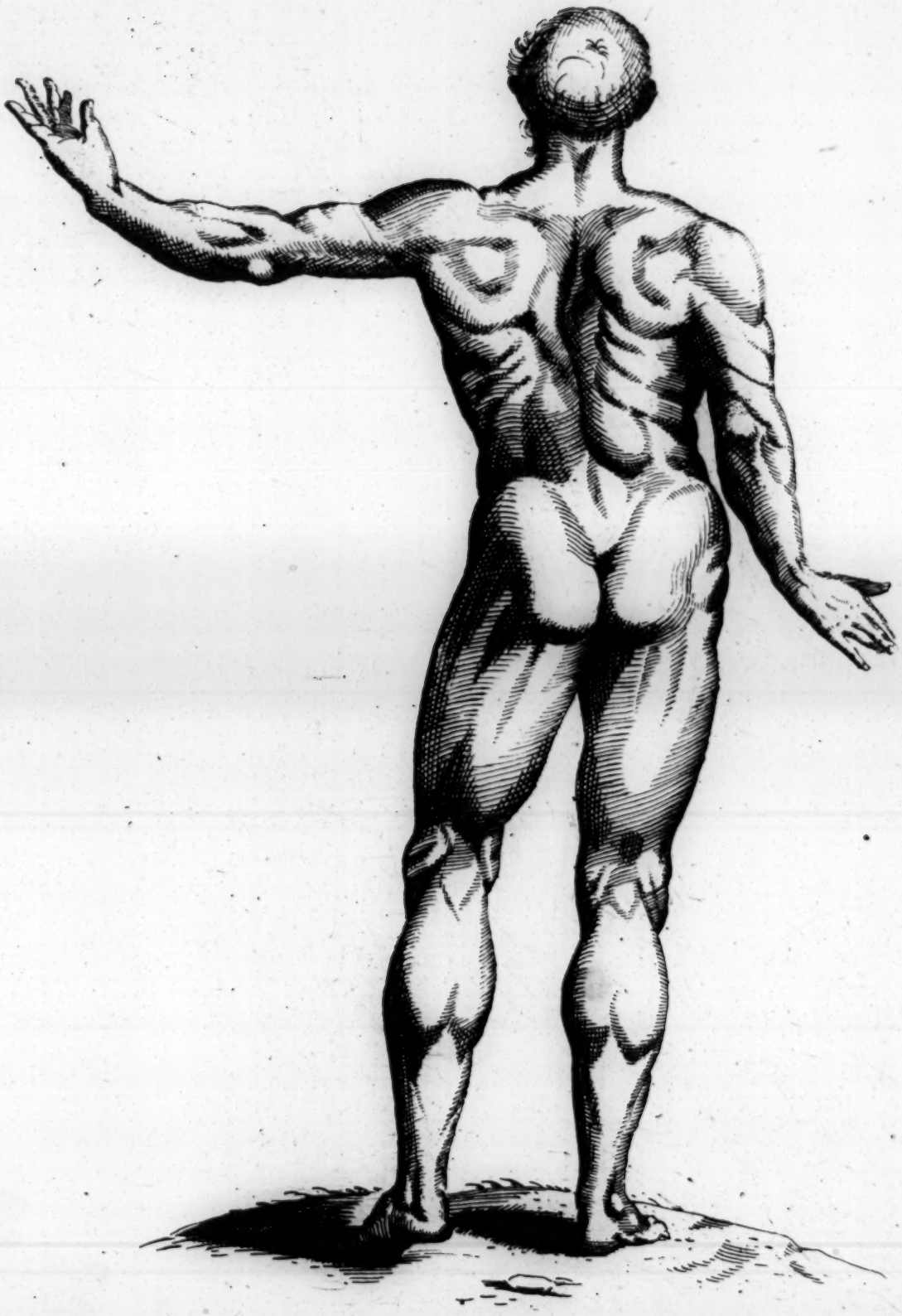

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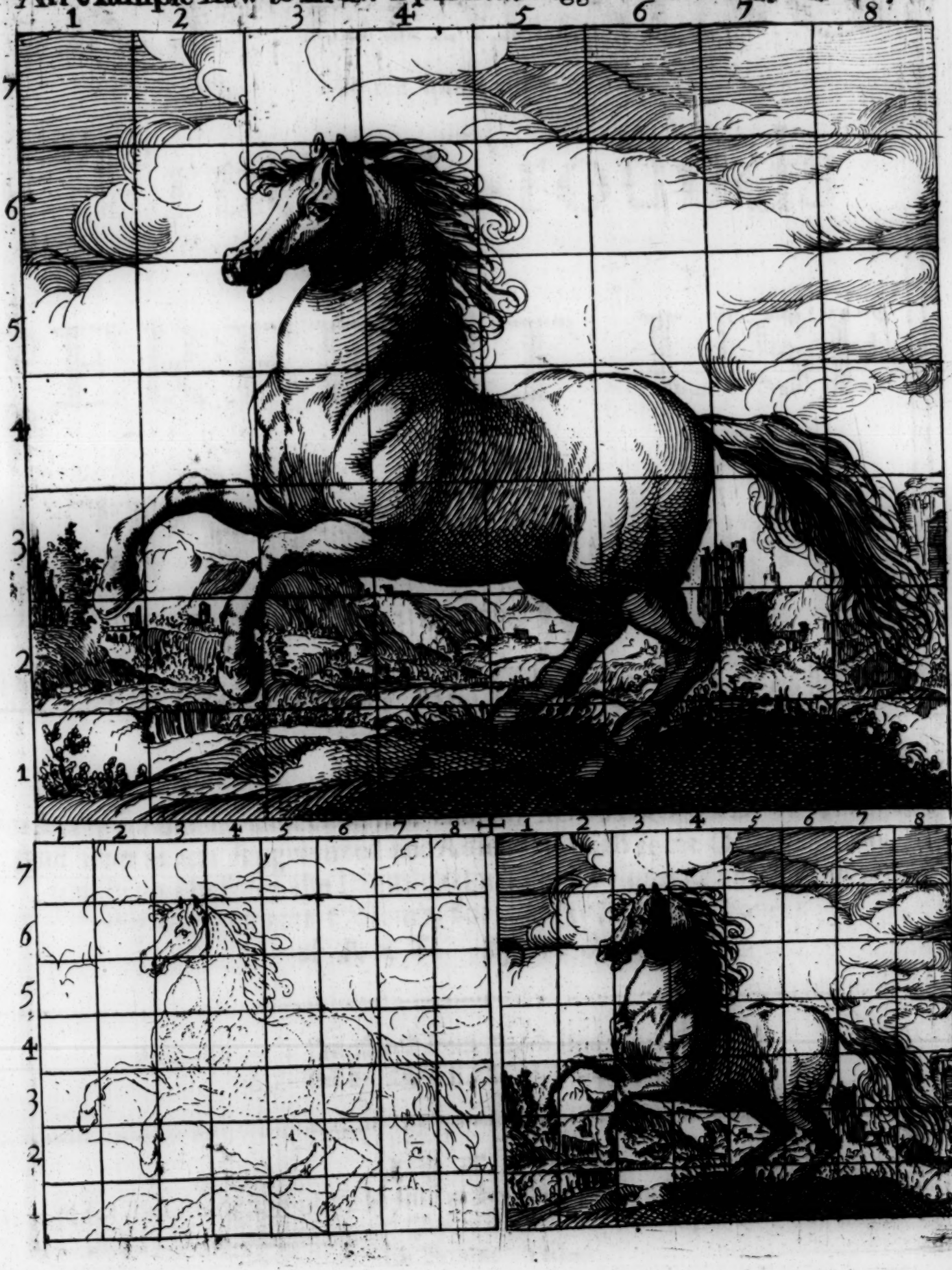
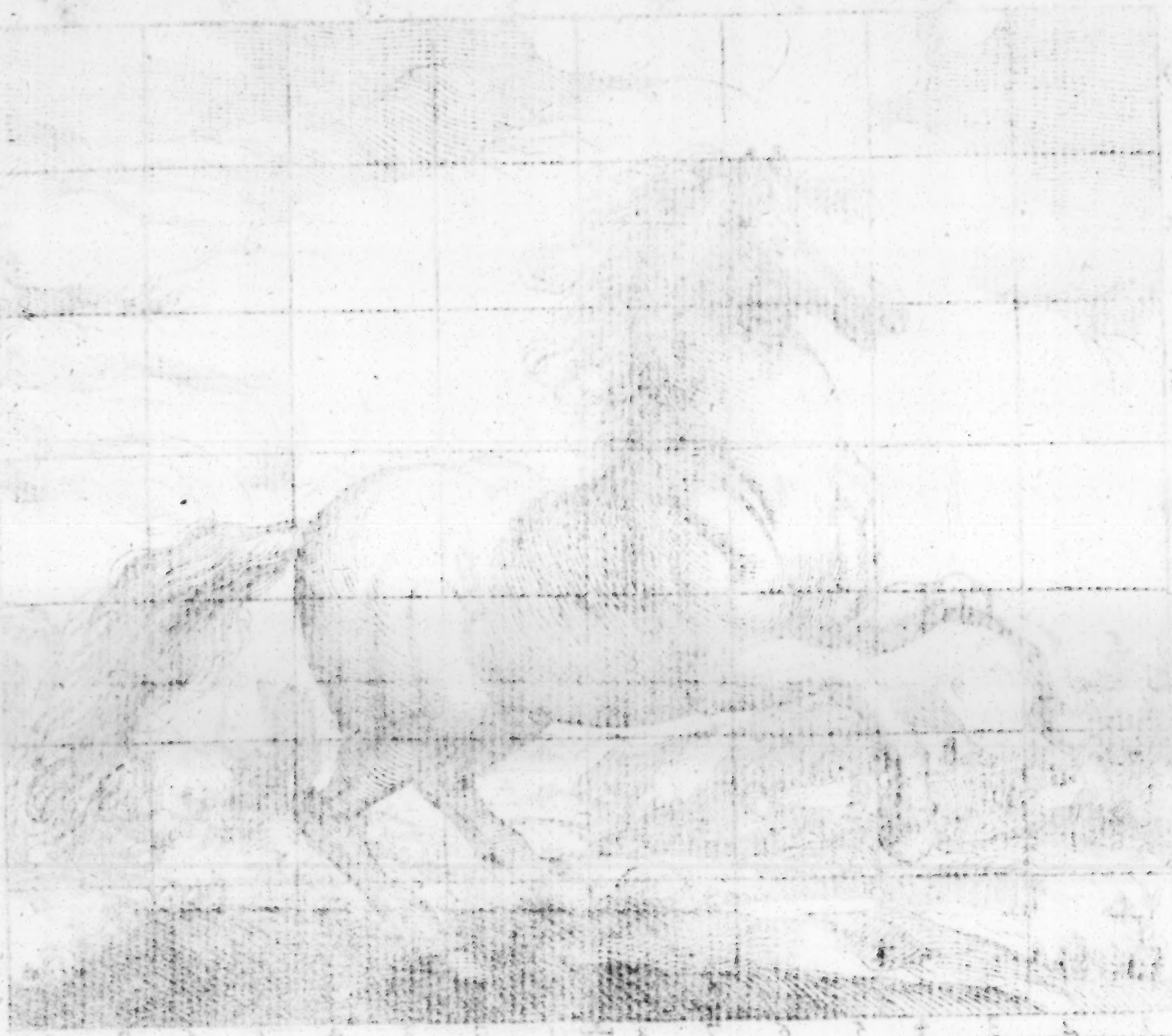




THE

ART OF LIMNING;

In the which the

True Grounds

AND

PERFECT USE

OF

Water-Colours

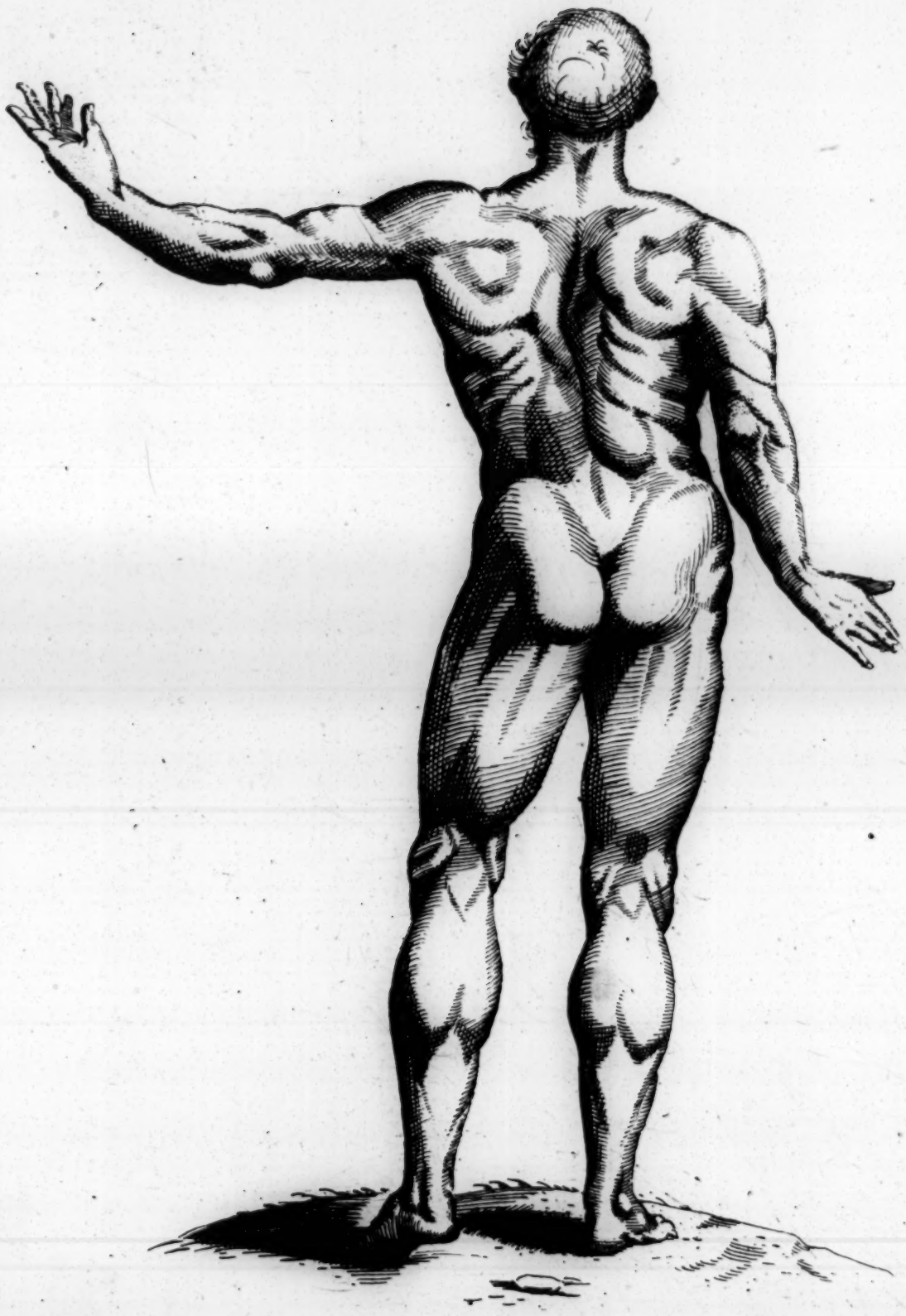
WITH

All their Proprieties, are Clearly and Perfectly Taught;

Formerly set out by that excellent Limner Mr. *GERHARD* of *Brugge*, And now much Augmented and Amended, with some Observations touching (besides the Illumination) the Colouring and Painting with Water-Colours, for the Profit of the Lovers of ART. By *W. G.*

And now truly Translated from *Dutch* into *English* by J.L.
Published by *ROBERT PRICKE.*

LONDON,
Printed for *Rob. Pricke*, and are to be sold at his Shop Adjoyning to *Cripplegate* within: Where likewise is very good Choice of *Italian*, *French*, *Dutch* and *English* Prints. 1674.



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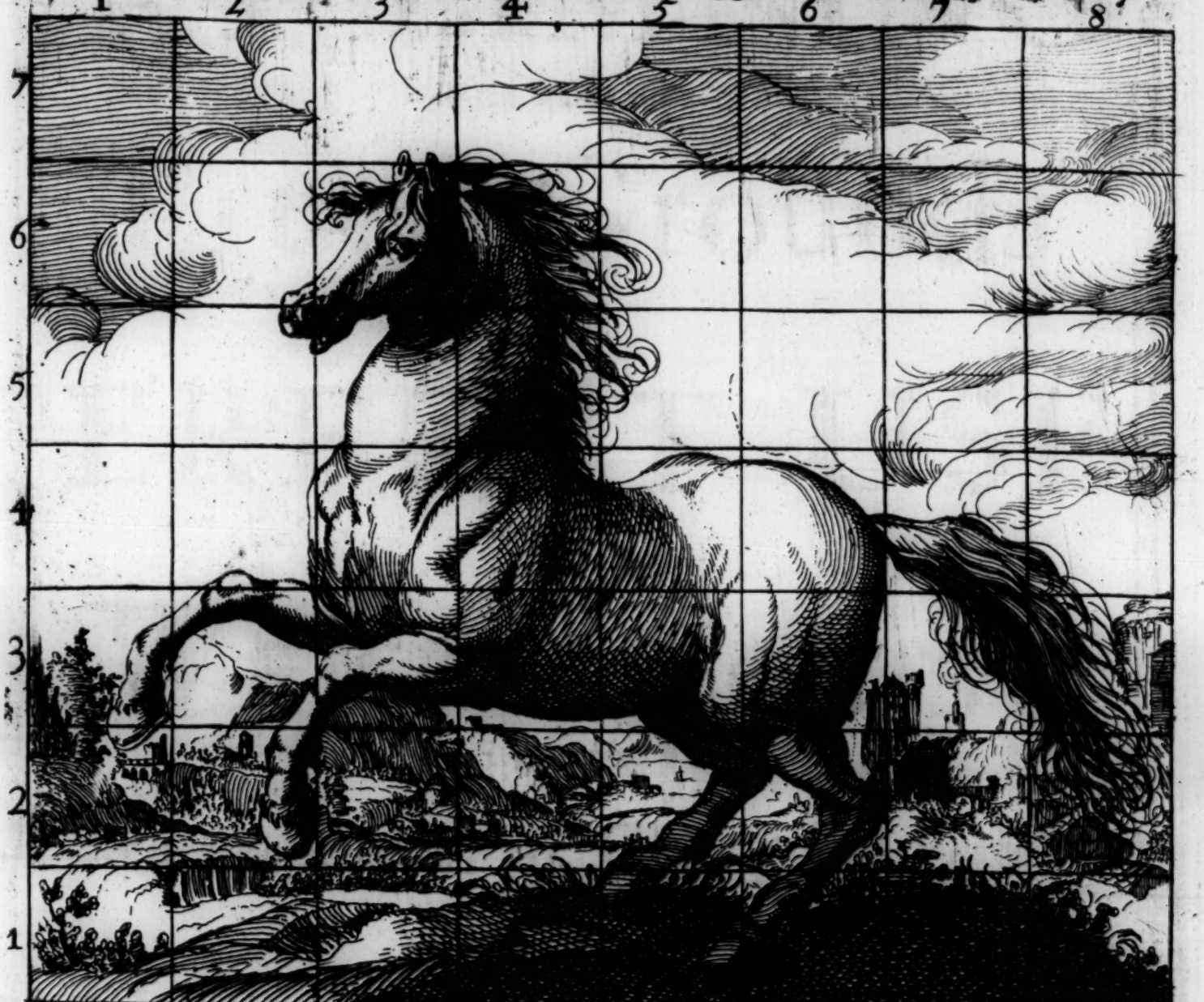

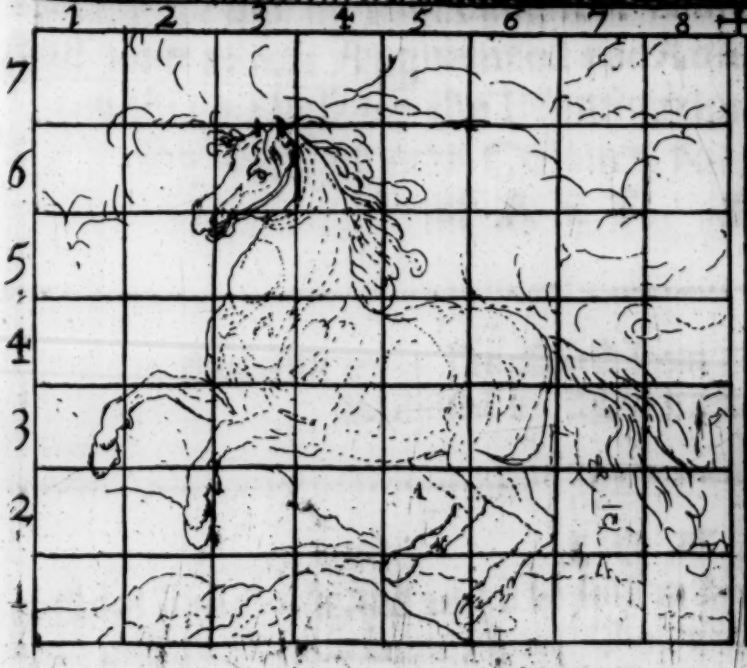

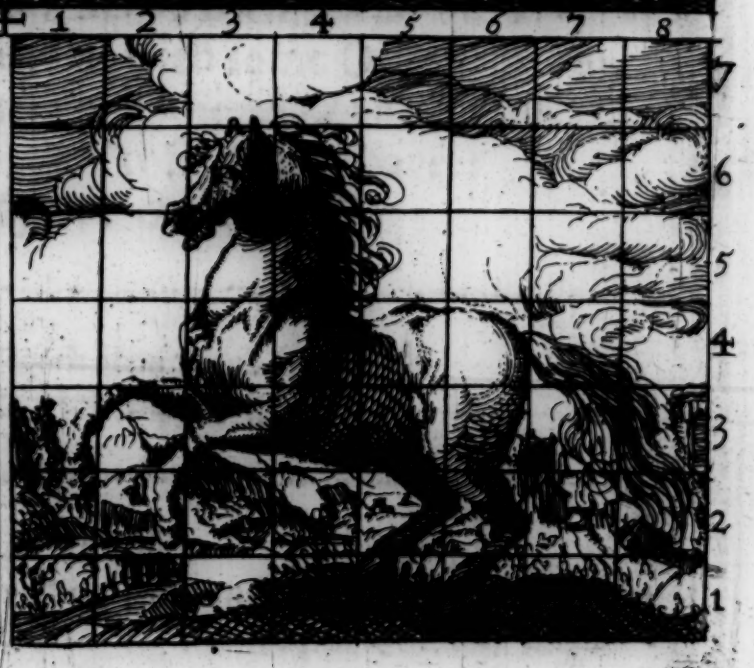

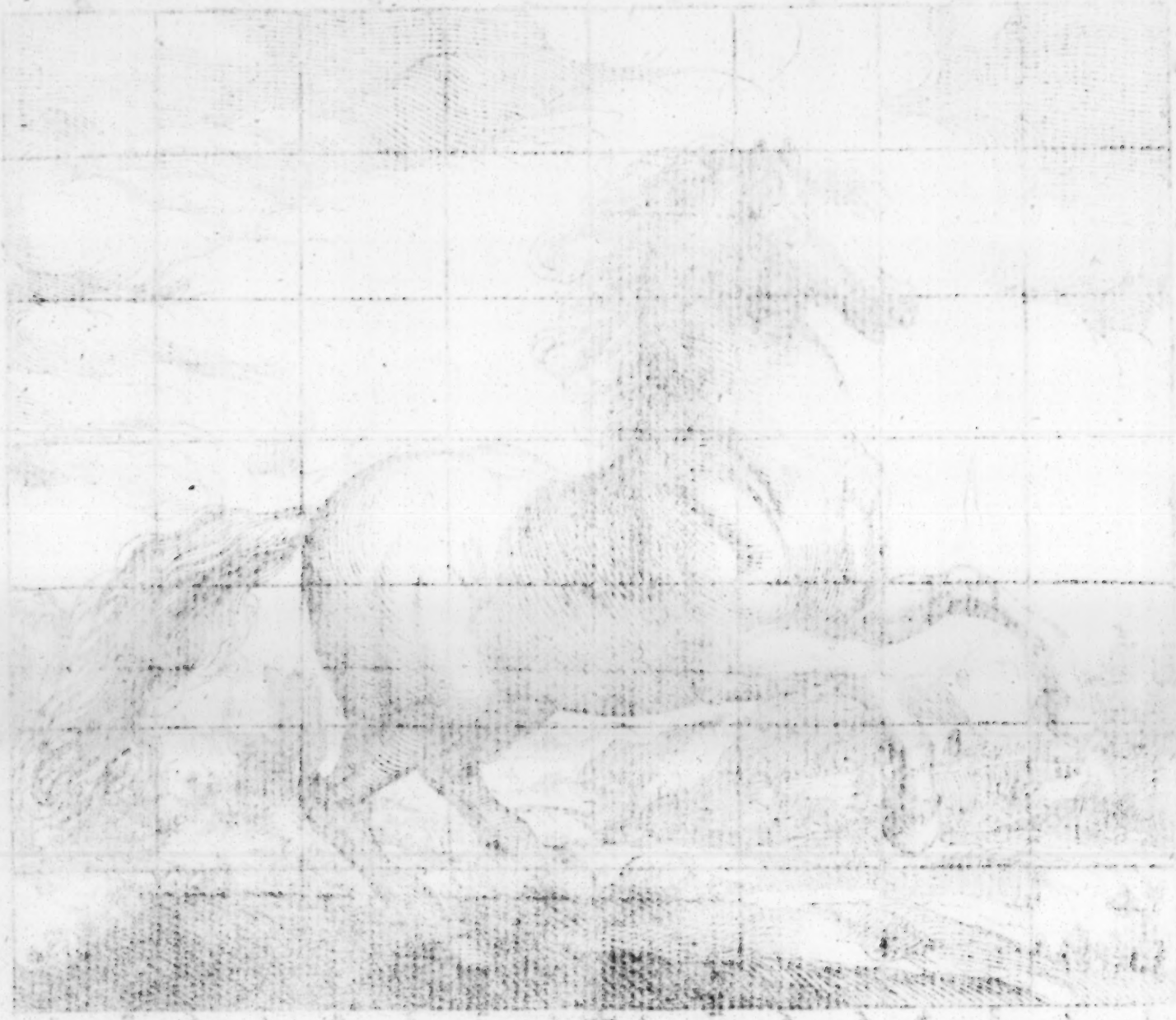

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ART-LINING

The Grounds

PERFECT USE

Water-Colours

A PROLOGUE TO THE READER, AND LOVERS of the *ART of LIMNING*.

Beloved Reader,

OUR Intention is to ſet forth the *Art of Limning*, but not the Making of all manner of Colours, not Appertaining to the ſaid ART, foraſmuch as there are other Books ſufficient extant, whereunto I refer him that deſires to make an Inſpection therein; Remaining only by our intended purpoſe, which is the Laying of Colours, to ſhadow and heighten therewith; And laſtly, to Colour therewith naturally, as near (as poſſible) unto life: Which Art requireth (of her ſelf) time enough, without that one ſhould give himſelf the trouble of making Colours by Chymiſtry or otherwiſe; eſpecially for ſuch as intend to ſpend their whole time in that Noble *Art of Limning*. Wherefore we intend not to incumber the brains of the Lovers of this Art with any ſtrange or impertinent thing, not to this Art belonging, but as much (as poſſible) haſten to ſet forth this *Art of Limning*, with all plainneſs, to the profit and pleaſure of all that takes delight therein, as well for them that intend to exerciſe themſelves in this ART for their particular pleaſure and fancie, as for thoſe that intend thereby to gain an honeſt ſubſiſtence to them-

ſelves: therefore I have judged it neceſſary to bring forth this this ſmall Treatiſe again, placing it behinde our Introduction of the *Art of Drawing*; and the more, becauſe this ſame has bin heretofore given out by the Author, touching only illuminating and colouring of Prints, without any thing more; And foraſmuch as it is often ſeen, that colouring of Prints is ſpoiling of Prints, in caſe there is no further judgement uſed, according to the *Art of Limning*, therefore I have added here and there ſomthing to ſatisfie the Practitioner, very well agreeing with the Art of Illumination, as you will finde in the ſequel, hoping that this our labour will be accepted of by the Lovers of this Art, for the which I expect no reward but your impartial judgement. Remaining in the *interim*

F. D. &
W. G.

THE

OF THE

Art of Limning.

CHAP. I.

Of Colours uſeful in the Art of Limning:

BEfore we ſpeak of the Preparing of Colours, we purpoſe firſt to ſet down a Catalogue or Regiſter of the principal Colours here following *viz.*

- **Whites**
  - *White lead.*
  - *Flake white.*
  - *Shell-ſilver.*
- **Blews**
  - *Indigo.*
  - *Blew lake.*
  - *Blew bice.*
  - *Smalt.*
  - *Ultermarin.*
  - *Lykemus.*
- **Yellows**
  - *Brown Pinck.*
  - *Light Pinck.*
  - *Maſticot.*
  - *Yellow orpement*
  - *Saffron.*
  - *French berries.*
  - *Gum bugee*
  - *Yellow Oker.*
  - *Spruce Oker.*
  - *Shell-Gold.*
- **Greens**
  - *Verdigreece.*
  - *Sap Green.*
  - *Bergh Green.*
- **Reds.**
  - *Vermilion.*
  - *Red-lead.*
  - *Red operment.*
  - *Red Chalk.*
  - *Red Oker.*
  - *Spaniſh brown.*
  - *Lake.*
  - *Braſil.*
- **Browns**
  - *Brown Oker.*
  - *Light Oker.*
  - *Wood-ſutt.*
  - *Collins Earth.*
- **Blacks**
  - *Lamblack.*
  - *Ivory black.*
  - *Vine black*
  - *Small-coal black*
  - *Sea-coal black.*
  - *Eaſt-India-ink.*

All other Colours neceſſary and uſeful in the Art of Limning, may be compoſed and made out of the forementioned Colours, as ſhall be taught in the Deſcription

ſcription of every particular colour by it ſelf hereafter; beſides, the preparation, uſe and operation of the ame.

CHAP. II.

Of the Preparation of white Lead, Flake white, and Shell-ſilver, and their uſe.

THE white Lead, and the Flake white, you ſhall grind with fair and clear rain-water, and temper the ſame with Gum-water, which is not too ſtrong, and therewith you paint all ſilk garments, white linnen, and ſhade it ſoftly with Indico, mixing therewith a little Purple; and in the principal ſhades you mix a little black among your Indico, and you ſhall heighten it with ſome clearer and purer white, or with ſhell-ſilver. The ſhell-ſilver is ground after the ſame manner as the gold is, the preparation of which you ſhall finde in his due place, where we ſhall ſpeak of the yellow colours.

CHAP. III.

Of blew Colours, and firſt of Indico.

Indico. WHat belongeth to the blew Colours, among which the Indico is one of the principal; the beſt Indico is known by its light colour; it is gliſſening and ſpongie, the ſame muſt be ground a long time with fair water, for the longer it is ground the fairer it groweth; you temper the ſame alſo with Gum-water: you muſt not uſe the ſame ſimple, as it is of it ſelf, unleſs it be more or leſs mixed with white lead, and with that you may temper all manner of blew ſtone-works; alſo waters, and iron works, likewiſe ſome cloth, and ſhade the ſame with the ſame Indico, mixt with ſome blew Smalt, is heightned with white, mixt with a little blew; and laſtly, with white lead it ſelf is alſo heightned ſomtimes with ſhell-ſilver; other uſes appertaining unto Indico you will finde here and there hereafter.

Bice. *Bice* is a very fair and beautiful blew colour, and is of divers ſorts: but be the colour high or pale it is good; but the Lovers of Art do always covet to have the beſt, and therefore in ſtead of it do often make uſe of *Vltramarin*: but commonly the beſt *Bice* will ſerve the turn well enough.

Bice is tempered with Gum-water; it is uſed mixt with ſome white lead, and ſerves

ſerves to paint all manner of blew Garments; you lay your firſt ſhade upon this, with Smalt that has Gum ſufficient in it; or with *Bice* mixt with a little *Indico*, and the dark ſhades are laid with *Lakemus*, which hath not overmuch Gum in it.

The Heightnings are given with *Bice* mixt with a good quantity of white Lead.

Further, with *Bice* mixt with more or leſs white Lead, are Painted all Skies, according as they are of a light or a darker blew. Further, all Landskips, Hills, Towns and Trees being ſeen at a great diſtance, and in doing ſuch work you ſhall uſe more of white Lead then of *Bice*; you alſo may uſe ſome *Lake* in the ſame: This is ſhadowed with *Lake*, and heightned with White, as ſhall be further taught hereafter, where we ſhall ſpeak of Colouring.

Smalt is uſed after the ſame manner that *Bice* is, but that it is ſomwhat thick and clodding, and therefore ſomething troubleſom in the uſe of it; nevertheleſs, to ſerve them that are willing to make uſe of it, you muſt temper it with White, and ſhade it only with *Smalt*; and the deepeſt ſhades you muſt lay with *Lakemus*, and heighten it with a little more White then *Smalt*, and it ſerves for all things that *Bice* ſerveth for. * *Smalt.*

Lakemus, becauſe of its brown colour, ſerveth in nothing of its ſelf alone, but only to ſome dark and rainie skies; and even in this it muſt be ſomwhat mingled with ſome other blew before, for otherwiſe it would turn red, and ſoon vaniſh away in the Air; but for to hinder that, and to make a good blew out of the ſame, you muſt temper the *Lakemus* with good and clear Soap-boilers Lye; and if in ſtanding it has loſt its colour, by puting in it a little lime, you may make the ſame a great deal fairer then it was before: Further, there is no uſe for *Lakemus* but that it is uſeful, and ſerves to render all blews ſadder and darker, and ſo to make them the more fit for ſhadows. *Lakemus.*

CHAP. IV.

Of yellow Colours, and their Preparation.

OF yellow Colours there be divers ſorts, of which we do intend to ſpeak of in order, begining in the firſt place with the *Pinck*: this *Pinck* muſt be ground with water, and muſt be tempered with Gum-water; and although the ſame is not much uſed in the Art of Limning; nevertheleſs it may be uſed in Painting all Metals and yellow Copper, ſhaded with *Sap-Green* and ſome *Indico*, and heightned with *Shell-gold*. *Pinck.*

Maſticot alſo is a fair yellow Colour, and ſome ſorts of that are higher of Colour then other ſorts, for the moſt *Maſticot.*

part

part is tempered among other Greens, and of its self seldom, unless it be to give some reflections in a fiery sky, or to paint a Fiery sky, which must faintly diminish and vanish away down to the horozental line, wherein the extreme or farthermost mountains have their scituation and being, likewise Trees at a far distance, and Hills also afar off may be heightned therewith, but faintly, otherwise is the *Masticot* of little use in Limning.

Yellow Orpement.

Yellow Orpement is a fair colour, but poisoning; wherefore you must not put that to your Mouth; you must grinde the same with stale urine or piss; and being dry again, you must temper it with Gum-water, with this you may paint all womens Apparel, *viz.* Silk, satain, and other rich Apparel, shading it with brown Oker, and the greatest shades with sutt, but it will hardly endure the heightning, because of its poisoning quality.

Saffron.

Saffron is of much use in this Art; his preparation is thus; you put the saffron in fair water to soak, adding thereunto a little Allom, to draw out the Tincture the better, with this saffron you may paint all manner of Clothing, and adding thereunto a little red lead, you may paint with it all manner of golden vessels: likewise some lightnings or reflections in the Air; and you must shade it with some red Lead well-gummed; but your principal shades must be Lake, and heighten it with *shell-gold.*

French-berries.

French-berries are of use also, but in some places only where they may be used simply as they are of themselves, for as it is a glazing colour, and of no body; you cannot pass it over other colours, and as it is thin, clear and bright, so likewise it admits of no heightning, unless it be with *shell-Gold:* his preparation is thus, First you must bruise them a little (but have a care you beat it not too Fine) and then put them in steep with Allum and fair water, and paint there with all manner of apparel, shadowing the same with saffron and pinck, and his hardest shades with Lake. Further, these *French* berries (like unto the saffron) may be used in painting all reflections in the sky, sun-beams likewise to paint Fire therewith, and flames, and such like.

Yellow Oker.

Yellow Oker, taken likewise by some for light Oker, must be ground very well, and with Gum-water tempered, but is of no great use in this Art, only to colour some sandy grounds, some sails of a ship, or some new work made of wood, shaded with brown Oker, and heightned with white.

Shell-Gold.

Shell-gold, because there is no colour that surpasses gold, either in virtue or lustre, so likewise you shall only make use of it in its extremest heightnings, or lights (imitating such rules as hereafter shall be dictated unto you) and in these you shall be sparing of your gold also as much as possible, for many with using too much gold in heightning up their work have spoiled it utterly; therefore my Council to them that will exercise themselves in Painting with water-Colours is, to banish gold quite from all their work, or to use the same only, and with good discretion in

all

all manner of veſſels of gold, there being no Colours in the Art of Limning thorough which the ſame may be better perfected, if it be well and judicially performed; but the Preparation of gold is after this manner, take good *Sal Armoniack*, and good and clear Gum water, ſtrong of the Gum and thick, grinde this together unto a white paſte, then take your leaf-gold, one leaf at a time, and grinde it among this white paſte, until it is very well ground and mixt with it; then take one other leaf and do as before; this you ſhall do ſo often until you have gold enough, then grinde it together very fine a whole houre, or longer if need require it; and being fine enough ground, take off your gold from your grinding ſtone, and put it in a clean glaſs, put fair rain water upon your gold, as you have put up in your glaſs, but let your water be a little warm: ſtir it with a feather well together, and let then your gold ſettle, and being ſetled pour the water off ſoftly; and fill it again with other warm water, ſtir it as before, and being ſetled again, pour off the water ſoftly; continue this waſhing (as aforeſaid) until all the *Sal Armoniack* and the Gum be clean waſht away; then ſpread the gold in ſhels with a Pencil, and dry it, and keep it for uſe; and when you will uſe the ſame, wet it with a thin Gum-water, wetting no more gold then you will make uſe of for that time; and what I have ſpoken of the preparation of the gold, prepare the ſilver after the ſame manner, for the way of making is the ſame.

CHAP. V.

Of the Preparation of green Colours, and the uſe of the ſame.

OF green Colours there are alſo divers ſorts, and many more by mixture may be brought forth out of the ſame. I will then firſt of all begin with *Verdigreece*; This *Verdigreece* you ſhall grinde a long time with *Reniſh*-wine-*Tartar*, and wine-Vinegar, and ſtrain the ſame thorow a cloth, and uſe that ſtrained liquor: with the ſame may you paint Apparel, Trees, Fields, &c. and ſhadow the ſame with *Sap-green*, mingled with *Verdigreece*, or with *ſap-green* only, according to the nature of the work, and heighten the ſame with fine *Maſticot* and a little white: Further, out of this *Verdigreece* divers other Greens may be made: *Verdigreece* mixt with *ſap-green* makes a very good green, and obſerve how much the more *ſap-green* you mix with it, by ſo much the more your green will become darker, it is ſhadowed and heightned as before. *Verdigreece* alſo and *Maſticot* mixt together, giveth a very fair and pleaſant colour: *Verdigreece* mingled with the Gall of a Pyke (a freſh-water Fiſh ſo called,) gives alſo a very good green. *Verdigreece.*

Alſo *ſap-green* is a good and neceſſary colour: nevertheleſs (becauſe it is very ſad and dark) it is ſeldom uſed ſimply of its ſelf, but only to ſhadow other Greens with, or to make them the ſtronger. *Sap-green.*

Bergh green is tempered with ſtrong Gum-water, or *Bergh-green.*

glew-water ſize, and a little honey for to fix that colour the better; and is fit to paint Apparel, curtains, and other ſilk Veſtmen s therewith: This is ſhaded with green, and heightned with the ſame colour, mixt with a little white.

Verditor. *Verditor* is a colour of more body then the former Colours are, and is not tranſparent as are the two foremoſt, yet this *Verditor* ground fine with water, and mingle it with ſome Pinck, and tempered with Gum-water, makes an excellent Green alſo; and this may be made into ſeveral ſorts of Green, according as you make your mixture; it is heightned with the ſame *Verditor* and *Maſticot*, and laſt of all with *Maſticot*, ſhadowed as above; or likewiſe with Pinck mingled with ſom Charcoal black.

Sedergreen. *Sedergreen*, agreed with all thoſe aforenamed, ſo that I ſhall ceaſe to ſpeak here any more of green Colours, but paſs over to the reſt of the Colours, becauſe they can ſufficiently be taken one out of the other.

CHAP. VI.

Of Red Colours, their Preparation, Temperature and Uſe.

Vermilion. AMong the red Colours none is fairer then *Vermilion*; the ſame you finde in the ſhops moſt commonly ground, you muſt temper the ſame with Gum-water, and paint with the ſame all manner of veſtments, and ſhadow the ſame with *Venetian* or *Florence* Lake, and the darkeſt ſhade with the ſame Lake, mixt with a little black; you ſhall heighten it with *Vermilion* and a little white, and ſometimes alſo you may heighten it with red lead and white.

Red-lead. *Red-lead* is a ſandie and ſtony colour, therefore you muſt ſift the ſame thorow a fine cloth, otherwiſe you muſt uſe red lead that is waſhed very Fine, and temper the ſame with Gum-water, and therewith you may paint all manner of Silk and Cloth-garments, and ſhad w the ſame with Lake, and heighten the ſame with red lead mixt with white lead: you may alſo heighten it ſomtimes with *Maſticot*, according to diſcretion; red lead tempered with white lead makes a good colour; if is is ſhadowed with Lake, but thinly laid over, and heighten it with *Maſticot* or white lead; this red lead tempered with ſaffron makes a good Orange colour alſo; This is ſhadowed with *Vermilion*; and the principal ſhades are made with Lake, and is heightned with Maſticot.

Red Chalk. *Red Chalk* is ground with water very well, and tempered with Gum-water; and is of good uſe to paint Horſes and Rocks with it, and ſhadowed with red chalk mixt with Lake, and heighten it with red Oker and white, you may alſo ſhadow it with Braſil-wood.

Red.

Red Oker muſt be ground with water, and tempered with Gum-water, and therewith you paint walls ruined, houſes and ruines, and ſhade the ſame with Braſil and red Oker, and heighten it with red Oker and white. *Red Oker.*

Of *Lakes* there be divers ſorts, but the Practitioner muſt always chuſe the beſt: but the beſt of Lakes are the *Venetian*-Lake, or the Lake *Florence*; thoſe Lakes muſt be ground very fine and long, and then tempered with Gum water, with the which you paint Apparel, Cloaks, Curtains and Velvet, but thinly laid on, and ſhade the ſame with Lake, which is ſomwhat thicker; and your principal ſhade, let it be of Lake mixt with ſome black, made of the branches of a Vine burnt, and heighten the ſame with Lake and white. *Lake.*

Out of *Braſil*-wood ſundry colours may be produced, uſeful in the Art of Limning, therefore we will firſt ſhew how to make the ſame, and afterward how to uſe the ſame: *Braſil.*
Take half a pound of *Braſil*, wood powder, and half a pint of ſtale beer, a good glaſs of rain water, and about ſo much wine vinegar, one ounce and a half of white Allum, and half an ounce of Gum draggant; boil this compound until half be conſumed away; then ſtrein it clear of the dregs, and keep it from duſt; and the older this is, the better will the colour be; but in caſe you would uſe the ſame preſently, and the Brazil ſhould ſhew ſomthing ſtrong; put it to the fire again, and let it boil again ſome time, and it will grow preſently fairer and brown; then you may paint with all manner of garments, ſhadow it with Lake, but it endureth no heightning, and therefore it is much uſed for ſhadowing, or to make theſe following colours out of the ſame.

Take this *Brazil* and temper it with white Lead, and ſome water made with Pot aſhes, and you ſhall have a good purple or violet colour, but have a care you put not too much water of pot-aſhes in it; for how much the more pot-aſh-water you put in it, ſo much the darker you ſhall make it, and the more lead-white you put in it, the more light you make it, and fairer; and if yet you will have it fairer, put ſome ſmalt in it, and it ſerveth to paint pluſh or velvet; it is ſhadowed with lake and black; it is alſo ſhadowed with *Lakemus*, according as you will have your colour blew or reddiſh; all which muſt be done according to diſcretion, and as Art doth require the ſame.

CHAP. VII.

Of Brown Colour their Preparation, Temperature and Uſe.

Brown Oker; Among brown Colours, brown Oker is none of the leaſt in eſtimation, the ſame muſt be ground very long, and being finely ground, temper it with Gum-water, the ſame mixt with a little Saffron, is good to paint all *Brown Oker.*

ſtakes, branches of trees, and ſeveral wooden works; it is ſhaded with wood-ſutt out of the Chimney, and the uttermoſt ſhade with ſutt and black; you muſt heighten it with ſome brown Oker and white; this Oker alſo mingled with white, is ſerviceable to colour all ſandie grounds, and Rocks, but this muſt be done with much diſcretion, and ſhadowed with brown Oker.

Light Oker. *Light Oker*, foraſmuch as it agreeth moſt with the yellow Oker, and is otherwiſe of little uſe, we therefore refer the Reader to the ninth Chapter.

Sutt of Wood. This Sutt of the Chimney wherein wood is burnt, is a profitable, and alſo a neceſſary colour in this Art, but you ſhall make choice of the ſtrongeſt and the browneſt, and boil it up with clean rain water, and ſtrein it thorow a cloth, therewith you paint boards, mud-walls, the roots of trees, Countrey-Cottages, ſhips, booths, and barnes; and after that you have laid it thinly, or darkly over, you ſhall ſhade it with red Oker, or, with Sutt mixt with black; this will hardly admit of heightning; as I ſhall make more at large appear in its proper place.

CHAP. VIII.

Of black Colours, their Preparation, Temperature and Uſe.

Lamblack. *Lamblack* likewiſe is uſed in many things, although bone black be much better; you ſhall grinde the ſame with water and a little Caſtle-ſoap very fine, and temper it with Gum-water; you alſo may uſe the ſame with warm ſize, which alſo is expedient ſometimes for the Practitioner, and better, and therewith are painted all Hoods Scarfs, Silk Garments, and Cloth Veſtments, and ſhaded with the ſame black, and heightned with white and black.

Bone-black and Ivory-black. Thoſe blacks muſt be well ground, and fine, and muſt be made indifferent ſtrong of the Gum, are uſed as the *Lamblack* aforeſaid, ſhaded and heightned after the ſame manner as that is.

Vine black. *Vine-black* is made of the coals that comes from the burning of the Vine-branches; this you muſt grinde very fine, and temper it with Gum-water; with this alſo you paint all manner of ſilk garments, ſattins, and ſuch like, you deepen the ſame with Lamblack, according as the condition of the ſattin doth require, and heighten it with vine-black and white.

CHAP. IX.

Of the Temperature of Colours.

IN the tempering and wetting of the Colours muſt alſo be obſerved a good order, that ſome colours be not gummed too much, and others too little; ſome colours

colours of neceſſity muſt be gummed very well, *viz. Vermilion, Bice, red Lead, Braſil* and *Maſticot*; other colours need not to be gummed ſo ſtrong, but leſſer: yea, ſome may be uſed in a manner without gum, as is ſmalt, and ſuch colours as a body will make uſe of to the life, thoſe are commonly tempered with ſize. The Gum that is uſually uſed is *Gum Arabick*, ſteeped in rain water, and diſſolved, is ſtreined thorow a linnen cloth, and kept from duſt and dirt; ſom curious Practitioner diſſolve their Gum in roſe water, others ſteep it in rain water diſtilled, by reaſon it ſhould continue the longer uncorrupted. *Gumm.*

CHAP. X.

By what means you may make the water-Colour run, and to take upon Paper.

BEcauſe moſt colours are of that nature, that they will not paſs over any greaſie or wet ground: and many times, (becauſe of that reaſon,) will not touch or take upon paper or parchment, ſo that the work (becauſe of this) appeareth defaced and incompleat; for to prevent this, you ſhall take the Gall of an Ox, and boil the ſame with a little ſalt, until ſuch time that there ariſe no more froth or ſcum upon it, making away ſtill the froth or ſcum that ariſeth, let it grow cold afterward, and keep it in a Viol-glaſs from duſt; of this Gall mix a drop in your colours, then your colours will run, and take your paper or parchment without let or moleſtation, or ſuſpicion of hurting your colours in the leaſt, by reaſon this Gall neither adds nor diminiſheth any colour; it hath only this inconvenience in it; it is ſomewhat noiſom to them that uſe to put their Pencils in their mouths, and lick the ſame, of which they may abſtain and forbear. *Ox Gall.*

CHAP. XI.

How you ſhall keep your Colours clean.

THat in the uſing of your colours you may keep thr ſame clean and pure, it will not be convenient to uſe the ſame out of ſhells, and to take the ſame with your Pencil out of them, becauſe you cannot conveniently temper your colour in them, according as your work doth require it; therefore you may for this purpoſe have a glaſs pallet, or for want of that a convenient big piece of glaſs of one indifferent thickneſs; and upon this put your ſeveral colours, and mix them, and temper them upon that Glaſs at your pleaſure, in ſuch manner as you ſhall judge them to be convenient for your uſe in your work; wooden pallets as Picture-drawers make uſe of for their oyl-colours, are not

good for this use, for the wood is of a softer nature, and sucks in the water-colour, and when you have made use of them, you cannot so conveniently cleanse your pallet again, because of its softness; but Glass is hard, and the water-colour that remaineth upon it is soon taken from it, and the Glass wash't clean, as if nothing had bin upon it, and so made fit, and kept so for the next occasion that you may have to make use of it again.

CHAP. XII.

After what manner you ought to prepare or order your Paper, whereupon you intend to Limn, that your colours may not sink thorow.

BEfore I proceed to the use of the water-Colours themselves, to teach in good order all things, it is necessary that I should say something concerning the preparing, or making the paper firm, that it may receive the colour without sinking, in regard it often happens (in Prints especially, which are undertaken for to colour) that the colours sink: otherwise there also papers, which are so firm of themselves, which nevertheless may be prepared, chusing to be certain rather then uncertain of a good firm ground; that you may not make imperfect and defective work; but upon parchment it is altogether unnecessary. And the preparing is performed after this manner: Take of the best white glew, boil it in fair rain water, to the consistencie of calfs broth or gelly, warm this again, and take a clean sponge dipt in this warm size, and with the same wipe over your paper, in all places equally and alike, and put it to dry, and keep it from dirt and dust; and this manner is very commodious for such work, which you do intend not to varnish, which also is not usual for curious Limb-pieces; but if so be you are pleased to colour any Print, for to varnish them afterwards: then you shall prepare the Prints first with white fresh glew, as aforesaid, and being dry again, you shall go over the same the second time, and being dry the second time, then you may colour them, according to the properties and manners to be spoken of hereafter.

CHAP. XIII.

Of some peculiar Properties as must be observed, and also well understood in the colouring with Water-colours.

IN respect that the Lovers of this Art of Limning shall often meet with laying of Colours, shadowing, deepning and heightning, as the principal Properties belonging to this Art: it shall therefore be necessary to say something with good reason of the same, because that without fundamental knowledge of the same, a body cannot attain to the perfection thereof. Begin therefore with

with the laying of colours, as being the first entrance into the work: First then in this Art of limning, you lay your colour single, even and equal in all places, without shadow or light, and being so laid, then follows thereupon a shadowing or deepning; and those shadows are laid upon a part of that which before was spread over all with one colour, and such is done by a colour which is stronger, and more dark then that colour wherewith it was first laid, by reason whereof the light parts are distinguished from the dark, which may be more clearer understood out of that which we have propounded of dark and light in our Introduction of the Art of drawing, and can be applied here. The third Propertie is heightning, which occupies the lightest places of all things, as a place upon which the light strikes without any shade at all; and this commonly cometh to pass upon high and eminent places, as in a mans face, upon his cheeks, upon the tip of his Nose, upon his Forehead, Chin, shoulders, &c. and the like in Apparel, or whatsoever it may be else, which doth elevate it self above its plane, those places then shall be heightned with a lighter colour then that was wherewith it was first laid, in such a manner, as Art and the condition of the place shall require it, be it more or less, that after this manner those places which are next unto the light, may appear more eminent then those that are further from the light distant.

CHAP. XIV.

What Colours and what Places are to be laid First in a Piece of Work, for to Finish the same thorow a certain way, orderly and well.

IT is necessary before we come to the practice of laying colours, that first we know what colours are to be used first or last, or what parts, in a Piece of work must be laid on First, for on this dependeth much, observing that this produceth all Ornaments, in all Ordinances and Invention; and doing so, you may make all Properties to each thing belonging, and keep the colours in their due bounds and terms, and to divide and part them in such a manner, that the one do not depress the other, but that they agree together according to the nature of created things, and life it self, which also may be observed in many things created, especially in the flowers of the Field, the colours in which are so singularly, so pleasantly, so naturally joyned together, that not one among never so many appeareth to the beholder hard, misplaced, ill favoured, but contrariwise fair always and pleasant, one adorning the other, the which easily is to be noted and observed

For to take then the ordering of the colours in their due scituations and places, and to observe what colours must be placed further off in the work, it is to be noted, that the skie must be laid in after such a manner as in his due place shall be directed.

Secondly, you shall lay in all sandie grounds, stonie grounds, and grounds

that come forward after this manner as you shall be instructed of hereafter.

Thirdly, lay on all your naked which is in your whole work, in manner as followeth in his due place.

Fourthly, lay in all your haires and beards of your Figures, as likewise of beasts; besides, some trees, twigs, branches, and other things of that nature.

Fifthly, you shall lay in all that with Brasil, it must be laid in quick, instantly and without delay, be it what it will of silk clothing, or otherwise, so you shall presently thorow these five Principals, observe a pleasant distinction thorow which you will be directed; what colours further according to the nature of your work you have to use, forasmuch as one shall direct you to the other.

The Second Part of the Art of Limning.

Touching the Practice and Use of Water-Colours, about several things, in particular to paint and colour the same naturally, according to Art.

INTRODUCTION.

I AM of opinion, beloved Reader, that before I do disclose and make manifest unto you the secrets, and fundamental Rules of the Art of Limning, I should do well to make a General Introduction, and to give therein so many Caveats (as possible) in short, but profitable to be observed.

First then, forasmuch as all manner of Painting Limning and Illuminating with Water-colours, yea, the whole Art in general, as well as in particular, root and branch, doth proceed and depend upon the Art of Drawing, and without the knowledge of the same nothing can be understood judicially, therefore I have recommended unto you to take notice in this Art of Limning, of all Properties taught by me in my Introduction to the Art of Drawing, forasmuch as between drawing and illuminating there is no difference, for the laying of colours is almost one manner, as in the washing with ink, saps, or any other liquid

Therefore whether you limb or paint any thing, drawn and invented from your own brain, or that you have a desire to colour any Print naturally, always be mindful, and remember to keep a good observation in your work, that that which is furthest from your eye, be not made out stronger then that which is near; and that on the other side, that which is next to your eye, be not expresst fainter with colour, or any thing else, then things further off, and of this Observation I have given a Rule in the Art of drawing; but what is there effected by drawing, must now here be performed by colours, and as they further and further loose and vanish away from your sight, so likewise you must make, and lay your colour faintex and fainter, that a faint distinction of colours may be without hardness or sharpness,

and

and so orderly laid one against the other, that they may seem edging although even and smooth, without the least hardness in them.

You shall observe also, that if you pass over a place coloured already the second time, that that place coloured the second time shall be much darker, as that place whereon you laid the same colour but once, and this is principally in thin glazing colours; but colours that has a good body are not subject hereunto.

You also may b get a habit, that in many places, where otherwise you should use white for heightning, you leave the blank paper to supply that shadowing only faintly, according as is requisite to the Places thereunto adjoyning, as in its due place shall be taught.

Those things which you invent of your self, or draw after the life, you shall first draw out with black lead, and then with Pencil and colours.

It is also observable, that in using of water-colours, you must let that colour which you lay, or have laid, first be dry, and after that that is dry you may lay your shades thereon, also your heightnings, for the colour being wet, there is no working in water-colours, but in oil-colours you may, for should you paint too long upon a water-coloured ground, then the ground-colour dissolves again, and will not cover so well afterward, much less that one should paint in the same, the colour being wet. This is in short which I would the Practitioner to be admonished of.

CHAP. I.

How all manner of Skies are to be laid and coloured.

FIrst, for to lay a fair and clear sky, suitable for a fair and clear day with sun shine, take Bice tempered with white, and lay that in the upper part of your sky, where it is requisite, and under that you shall lay a thin purple colour, with a little soft brush, sweetning or smoothing the undermost purple into the uppermost blew one into the other, yet so that the upper blew standeth clear, perfect and not smothered; this being effected, you shall lay a fine thin Masticot in the Horizant (that is, where the sky is separated from the earth) and drive or smooth the same from below upward, until it come to mix it self among the purple, as then you shall take stronger purple, making here and there strokes in manner as clouds upon the purple, according to the nature of the sky, which serve like shades in the sky; in like manner you shall work upon the Masticot with red lead, and mingled with white, that so you may represent some fiery beams in the sky, like as it is to be observed in hot, clear and fair Summers day.

Secondly, you may lay a fair sky without diversity of colours, using fair Bice as above in the upper part of your Piece, and coming somwhat lower in your Piece, there you may use and lay the same Bice tempered with more white, and smooth one into the other from above downward, that it may always remain a sweet and smooth blew, and shade the same with the aforesaid Bice according to what is said above in the other.

Thirdly, a fiery sky you shall lay on above with a faint pale blew, and smooth that downward according to Art, and afterward being mingled with strong red lead, mixt with white, make long diminishing strokes in a manner like sun-beams upon the blew sky, and among that some purple-strokes like sun-beams; and so lastly, smoothed or sweetned one into the other, with a soft brush, moistned in Gum-water, which is not so strong, and this is a fiery sky.

Fifthly, a cloudie sky you shall over-run with a pale Bice, and shade the clouds afterward with divers colours, according as shall be your pleasure to order the same; if your sky be fair, then shall you shade the clouds the more, and make the same out of purple: if the sky be rainy, then make and shade the clouds with indico and lake; if it be by night, then shade the clouds with black and dark blew, with smoke, and make a blaze of purple, red lead and white; is it a sun-rising or a sun-setting? then your clouds shall be made and shadowed out of red lead, purple and white, and take red lead and Masticot, or red lead and Saffron, and make scattering strokes underneath the clouds therewith, from below upward, that the scatterings upward may appear faint, and below (or about the Landskip afar off) fiery, in all which the Practitioner must follow, and observe the life it self.

For to make in the sky, or coming out of the sky, a glory, appearing in the opening of the Heavens, with a great shining light of a yellow colour, that which is the innermost light or highest colour, for that you shall take Masticot, it is also usual to take for the sun-beams from thence proceeding, saffron mixt with red lead, and is heightned with shell-gold. Thus much *I* thought fit to deliver, and what is wanting in this, you may in time supply it by imitating good Masters works; and consequently, nature and life it self, which I will recommend to the Practitioner herein.

CHAP. II.

Of Grounds and diversities of Walls; of Chambers, Halls or otherwise.

TO a common wall proceeding of a red. Take vermilion and white, and shadow with red oker.

Black and white laid is shadowed with a thin black.

Red oker and white laid, is shaded with purple, or with lake and black, or with red oker alone.

A wall with black, white and purple laid, is shaded with purple and black.

If you will lay colour upon any wall belonging to any Chamber or Hall, wherein stand any Figures or Statues, those colours you must order and temper, according to the colours which you have chosen for your Figures, with such distinction, that the Figure be not drowned in the wall, nor the wall in it, but that they may appear distinctly.

Your

Your ſandie fore-grounds you ſhall paſs over thinly with brown oker, either ſad or light, according as it is required, ſhadow the ſame with the ſame brown oker, and the biggeſt and ſtrongeſt Pieces of Rocks with red oker, according as they are far diſtant from, or near unto ſight, becauſe a due obſervation might be kept and ſeen in the ſame, for a man muſt as well have a care in limning and illuminating any thing, as in drawing or painting to obſerve the ſame, therefore I refer the practitioner to the Introduction of the General Art of Drawing, becauſe of evading to repeat one thing twice over, or more; and alſo becauſe all things there ſpoken of, of the obſerving of a ſmooth or ſharp draught, in ſhadowing and heightning, are all here applied to each thing in particular; which *I* of ſet purpoſe would remember the Practitioner of, that from thence he may ſerve himſelf; and thus with good fundamental inſtruction exerciſe himſelf in the one Art as well as in the other.

CHAP. III.

How all naked Figures with water-Colours are to be coloured.

COming unto the naked Figures, I will begin firſt with the naked Figures of Children and Women; and although the life it ſelf herein is principally to be obſerved, yet will *I* ſay ſomwhat herein; for to compleat that after the beſt manner, take the beſt ſtake, white lead, and a little fair lake, you may alſo take a little vermilion among your ſtake white lead, and with that lay on your naked, taking heed always that your colour be not too red nor too pale; and for that purpoſe you muſt obſerve the life it ſelf as the beſt director in this caſe, after (that being dry) you ſhall with a thin lake touch the lips, cheeks, chin, fingers and toes, and heighten it afterward with white, which is broken a very little with ſome lake or vermilion, for you muſt never (in your heightning) uſe pure white of it ſelf, that it doth not appear like fiſh inſtead of fleſh.

But in caſe you are pleaſed to colour the naked, either of children or women ſomewhat browner, mingle or mix among your Carnation a little brown Oker, and ſhadow it with red oker and coal black mixt with ſome lake.

For old Women, take vermilion, white, and ſome brown oker, and lay it on therewith, and give the bleſſom where it is needful, with vermilion mixt with a little lake; you ſhall ſhadow it with red oker and ſome lake, or with wood-ſutt, and heighten it with white and a little vermilion.

Dead young Women and Children, you ſhall colour with white, brown oker and ſome vermilion, and ſhadow the ſame with wood-ſutt.

To the old dead Women you ſhall take more brown oker then white, and deeper, or ſhadow that ſame with thin wood ſutt, and after with a ſtronger ſutt.

Young men you ſhall colour with white lead, vermilion and lake, ſomewhat

browner then that which you were directed to temper for young women and children, and according to the temperature of them, whom you have to colour or paint; those also you shall give their blossom in the parts aforesaid, with some vermilion and lake, and shadow it with Lamblack and brown oker, and heighten it with white lead and vermilion.

Old men you shall colour with vermilion, white and brown oker, and shadow it with sutt and black, heighten it with vermilion, white and brown oker, and give the blossom with vermilion.

For dead men you shall use most brown oker, white, and a little vermilion; wherein also you must use discretion of white; or brown persons, shadow it with sutt.

Satyrs or devils you shall colour with brown oker, a little white and red, some likewise redder, some browner, and shadow these with sutt strongly; and in all these Operations, as Art is to be used, so likewise, beloved Reader, follow your genius.

CHAP. IV.

How all manner of Hair of Men, Women and Children are to be coloured.

THE best manner of colouring of Hair, that the best Limners in water-colours have used for Men, Women and Children, according to the different sorts thereof take as followeth.

First, the Hair of Women and Children are laid on with brown oker alone, and heightned with Masticot.

They are also laid on with some brown oker and white, and are heightned with brown oker and white, and somtime with white Allum.

They are also laid on with light oker, and deepned with brown oker; and heighten that with Masticot alone.

Old Womens hair you shall lay on with brown oker and black mixt, and heighten it with brown oker and white.

In Grey Hair you shall use more black then white, and for the heightning you shall take pure white-- And what is said here of the hair of women and children, may also fitly be applied for the hair of men, only observing to make it either sadder or lighter (out of the same colours) as occasion shall require it.

The hairs of men might be laid with sutt also, but that it will not abide any heightning.

CHAP. V.

How all manner of Trees, Branches, Ships, Countrey-Cottages, and all manner of wooden work is to be coloured.

TRees are coloured divers ways, ſome do uſe white, black, and ſome ſutt mingled amongſt it; ſhadow it with brown oker and black.

Thoſe that ſtand afar off they lay with indico and white, and ſhadoweth with indico, and heighten it with the ſame colour, made ſomewhat lighter--- and after this manner you may deal with all ſorts of ſhips, houſes and Timber buildings.

Overgrown Trees to ſhew their Moſs (as much as poſſible) *viz.* as have the appearance of green and yellow, that you ſhall lay on with Pinck and Bargh-green. And thoſe that are out of white and yellow, thoſe you ſhall lay on with Pink and White mixt with a little green.

A Countrey-Cottage you ſhall colour with light oker, according as it is new or old.

A Timber Cottage you ſhall colour as aforeſaid, of the colours of trees and wood-work

The new thatcht Countrey-houſes you ſhall lay with Pinck, and ſhadow it with brown oker, and heighten it with Maſticot mixt with ſome white, eſpecially the ſingle ſtraws wherever they be.

The old Thatch you ſhall lay on with brown oker, mixt with white, and heighten it neatly, principally the ſingle ſtraws, with brown oker and white.

The whole old ſtraw is laid with black and white, and ſome ſutt, and heighten it with brown oker and white.

Straw colours ſeen at a diſtance are laid with indico and white, and (for chance) ſometimes ſome brown oker is mixt with it, it is ſhadowed with the aforeſaid indico.

And if ſome covers be overgrown with Moſs, you (in this caſe) ſhall act therein, as before is ſaid of the Trees.

CHAP. VI.

How Towns, Caſtles, Ruines, whether they ſtand upon the fore-ground, or further diſtance, ought to be coloured.

TOwns and Cities upon the fore-ground are laid with vermilion and white, and ſhadowed with ſtrong vermilion and brown oker, and heightned with vermilion and white.

Towns and Cities ſeen at a diſtance are laid with vermilion and purple, and are ſhadowed with a ſtrong purple colour, and heightned with white and purple.

Towns and Cities, yet at further diſtance ſeen, ſhall be laid with a thinner purple, and ſhadow the ſame with a good blew, and heighten it with white.

Towns and Cities that yet lie at a further diſtance, ſhall be laid with Bice and purple, and ſhadowed with lighter blew, and heighten it with white.

Laſtly, thoſe Towns and Cities that lay furtheſt of all, and appear againſt the Elements, ſhall be laid with more Bice, and a little purple, and ſhadow faintly with a good blew.

Here alſo is to be obſerved, that all things ſeen at the furthermoſt diſtance, admits but a very little either of ſhadowing or heightning, and many times of none at all.

CHAP. VII.

How all manner of Rocks, Marble Pillars, and ſuch like, ſeen at a diſtance, or cloſe by, ought to be coloured.

ROcks ſeen at a very great diſtance, are laid with a thin Bice; it is heightned with purple and white, and ſhadowed with ſmalt, or a deep blew.

Rocks that lie ſomewhat neerer, you ſhall lay on with purple mixt with white.

Rocks that lie yet nearer, you ſhall lay with brown oker mixt with white, afterward go over it again with vermilion mixt with white; After that you ſhall alſo put in here and there ſome verdigreece mixt with ſome other green.

You ſhall alſo make ſome ſtrakings and breakings in it, with hatchings, as it becometh works and pillars which have all thoſe things in it, with ſeveral ſpots and ſtains, according as you may behold them, and they appear unto your view, and this you ſhall ſhade with wood-ſuit.

Of Marble, although little can be written of it, but that the good genius and fancy of the Artiſt muſt principally work herein, with a good and light Pencil according to Art and Nature, to bring in all ſuch ſtains and colours as are ſeen in a Marble, adorned with divers great and leſſer veins, and ſprinklings of divers colours, ſometimes repreſenting the ſimilitude of faces, of men, beaſts, or any other thing, which hardly can be deſcribed, theſe being things wherein the ſpeculative fancy of the Artiſt muſt ſhew and exerciſe himſelf.

In like manner it is with Rocks, wherein alſo do appear many and ſundry colours, ſome of gold, ſome of ſilver, ſome of iron, metal, ſtone, earth, &c. and in all theſe your own fancy muſt exerciſe it ſelf.

CHAP. VIII.

How all manner of Mountains, Hills, Landskips, Trees and Greens, as are to be seen afar off, or hard by, are to be coloured.

MOuntains, that lay next to sight, you shall lay with a fair green, and shadow it w th sap-green, some likewise with brown oker and *French* berries, that they may be distinguished from them, that lie something further off, and seem fainter.

Those which lie further off are laid on with some blew, green and Masticot, and are shadowed with blew, green and verdigreece.

Those that lie further off are laid on with some strong blew, white and Bergh green, and is shadowed with some stronger blew.

Now those that lie yet further off are laid on with strong blew and white, and shadowed with blew only.

Those that lie yet further are laid on with white & bice, and deepned with bice.

Those that lie furthest off of all are laid on with white, and shadowed with a thin bice.

Fields, Those Fields that are nighest to sight must be laid with a good green, and by how much farther they are distant, so much the fainter you must keep them, and heighten them with Masticot, or a light green, and shadow it with sap green, yet not too much, always observing their scituation and being, whether it be far or near, for those that lie at a distance are laid on with some *French* berry yellow something tenting of a blew greenish colour, and are shaded with some oker.

Trees what appertained unto Trees they are of divers colours, therefore those that stand upon the fore-ground shall be laid with divers colours, some with verdigreece mixt with other green, or verdigreece and Masticot, and bergh green mixt, and shadowed with sap green, they are heightned with Masticot, mixt with some white lead.

Trees that appear of a yellow colour, thereunto take verdigreece and Masticot mixt, and shadow with verdigreece.

Trees that appear of a white colour, the same are laid on with verdigreece mixt with white lead, and shadow the same with verdigreece mixt with some indico, somwhat faint and smooth, and heighten it with white lead, that it may have the appearance of a faint yellow green, *viz.* with white indico and yellow

And the same that is spoken of the Trees, must likewise be observed in laying the ground-colours of the fields, for the manner and method is the same.

It is also to be noted, that among the trees, fields, hills and dales, (as lie afar off or hard by) there are ways and passages, those also must be laid, some fainter, some stronger, according to their scituation and distance, and the Hills or Plains unto which they do appertain, those must be made more white then purple, mixt

with ſome brown oker; theſe muſt be heightned with white mixt with ſome blew, and a little Maſticot, always conſidering, that that which is nigh muſt be ſtronger made out, over that which is further off, according to the Proſpect of the Landskip.

Trees as preſent themſelves upon Mountains at a diſtance, thoſe you ſhall lay on (like the Mountains) with a blewiſh colour, and you ſhall heighten the ſame with white or a little Maſticot eſpecially, ſo they be none of the firſt.

CHAP. VIII.

To make a Diſcourſe of the Beaſts of the Field, that would cauſe a long Diſcourſe; Therefore omitting that, I will only ſpeak of thoſe that are moſt and generally known; and begin firſt of

HOrſes, *A Cheſnut brown Horſe* ſhall be coloured with red oker and black, and ſhadow it with black and ſutt, and heighten it with red oker and white, and make the Mane and the four feet downward out of white.

An Aſh-gray Horſe, you ſhall lay on with a colour mixt of black and white, not too dark, ſhadowed with black, and heightned with white.

A black Horſe you ſhall lay on with a thin black, and ſhadow it with ſtronger black, and heighten it with black and white.

A white Horſe is laid on with white, a little broken with ſutt or oker, and ſhadow it with a black, white, and a little darker, and heighten it with clean white.

A red Horſe you ſhall lay on with vermilion, and brown oker, likewiſe with only red Chalk, and ſhadow it with red oker, and heighten it with red Chalk and white.

Spotted Horſes muſt be coloured out of the forenamed colours, for in them you have moſt of the difference of colours proper for Horſes, which the Artiſt muſt make uſe of according to diſcretion, and as the Object doth require the ſame.

And this Colouring may be appropriated to other beaſts, *viz. Oxen*, *Kine*, and ſome *Dogs*, for what is of one colour, hath the ſelf-ſame manner and method of laying.

Sheep you ſhall lay on with a thin white, and ſhadow it with ſome indico and ſutt, and heighten it with white.

Hogs you ſhall colour with brown oker, and ſhadow it with ſutt, and heighten it with Maſticot; the hair of them may be here and there coloured with ſtronger brown oker, but yet not too much; his fiery eyes you ſhall lay on with vermilion, and heighten it with Maſticot; the mouth you ſhall lay on with indico, or with black and white, and deepen it with black, ſo ſhall you do likewiſe with the black ſparks in the hair here and there, always taking more black then white, the innermoſt of his mouth you ſhall lay on with vermilion, and ſhadow it with

like. And after this manner you may colour the *Lion*, and what else may be of like sort of colouring.

A *Bear* you shall colour with *brown oker*, *red oker* and *black* mixt together, and shadow the same with sutt alone, or sutt mixt with black, and heighten it with brown oker and white.

A *Leopard* you shall colour with brown and light oker, and deepen it with sutt, the spots you shall lay with red oker and black, and lay the mouth with black and white, and heighten him with light oker.

A *Wolf* you shall colour with brown oker and some sutt, and deepen it with more sutt.

A *grey Wolf* is coloured with black, white and brown oker, and is shadowed with black and sutt, or only with black; the mouth is coloured with black and red oker, and shadowed with black and sutt, mingled and heightned with red oker and white.

Those that are of a grey colour, are coloured with black and white, and a little red chalk mixt, and shadow it with black and sutt, and heighten it with black and white; the eyes are of a Chesnut colour, that you shall represent with white and brown oker.

The Asses you shall colour with black and white mixt, and is a sort that bears a grey colour, and for other-some that seems to be somewhat a mingled brown, and unto the foregoing grey some brown oker, and shadow it with black in the mouth; you must heighten him with some white, do also above and below the eyes, on the ears, and below all their feet, imitating the life

The Elephant is Mouse-grey, and is coloured with black and white, mixt with sutt, and shadowed with black and sutt, and heightned with the same colour, adding some more white thereunto: the Nose (at the end of his Trunk) inwardly must be laid with vermilion and white, and shadowed with black, and also with some lake, the inner part of the ears must be coloured so likewise, the eyes you must make white tending somwhat to a grey.

Rats and Mice have very near the colour of the Elephant, and therefore you may colour them after that manner.

Cats also you shall colour after the foregoing manner, but some are grey and blewish; and those you colour with indico, blew and white; and heighten it with pure white, and shadow it with *Indian* blew and black sweetly, some are brown, black, &c. in those and others whatsoever; you may colour them according to discretion, imitating the colours of several beasts here before taught.

The Apes, *Monkeys* and *Paviant* are laid on with Pinck and black, and heightned with Masticot and white, the face you must lay on with a thin black mixt with some sutt; their feet within, and below their bellies, they must be coloured as their faces are, of a pale grey colour, and shadowed with black and pinck, mixt with a little red oker.

The Unicorn must be laid with a clean white, and shadowed with black, the chaps red, and the eyes and claws with a thin black.

The Hart must be laid with brown oker, and shadow him in the back with

ſutt, which you ſhall drive and ſmooth downward toward the belly, and ſhadow him over again with a ſtronger ſutt; the neck and the belly muſt be of a white colouring, the mouth or muzzle, and ears ſomthing reddiſh; his claws black, his horns muſt be laid with ſutt, and ſhade them with ſutt and black mixt.

The Hinde muſt be laid with the ſame colours, but ſomthing thinner and higher of colour; not ſo brown, and heightned with an higher heightning.

A *Hare* muſt be laid with brown oker, his belly below ſomwhat whitiſh, and ſhadowed in the back with ſutt, and heighten him below with white.

A *Cony* you ſhall lay with black and white, at his belly below whole white, ſmoothed and ſhaded with black, and heighten it with ſtronger white.

What further-off beaſts may be ſaid, the Practitioner (being vers'd in theſe) may finde out of himſelf, having the life before him.

CHAP. X.

How all manner of creeping and venomous Cratures muſt be coloured.

A *Crocodil*, this Beaſt is laid on with a dark lean green, from the back downward driven to the belly, below the belly you ſhall lay with Maſticot after that manner, that the yellow and the green may melt and vaniſh away the one in the other; this you ſhall ſhadow with indico and ſmalt, and heighten upon the yellow of the belly with Maſticot and white, the mouth or muzzle before, and within muſt be reddiſh, the ſcales muſt be black, the claws are of a blackiſh green, the nails whole black.

A Serpent in the back ſhall have a bice colour blew, and downward toward the belly with a pale black, the back muſt be ſpeckled with black, the belly muſt be ſhadowed with red, ſprinkled alſo with black like unto the back.

An Adder is of divers colours, and moſt fiery, and therefore you ſhall uſe ſuch colours thereunto, as beſt agree unto the nature of that, *viz.* red-lead, vermilion, ſaffron; uſe alſo here and there blew in the back, and at the belly below, apply moſt Maſticot and white, and is all over-ſpeckt and ſprinkled with black.

The Eggediſſe is brown grey, and ſomtimes grey; you ſhall lay on the ſame with ſutt, and ſhadow it with black; his belly below lay with Maſticot, and ſhadow it with red lead, and ſpeck the ſame, as is ſaid of the Serpent.

Tho'e that look greeniſh, you ſhall lay on with ſap green and black, and paint the bellies as aforeſaid.

The Shild podd you ſhall lay on, *viz.* his back with ſutt, black and white; and the diviſions you ſhall diſtinguiſh upon his back with black, the lower part of the body you ſhall lay on with Pink and black, and ſprinkle it with Maſticot upon the back and the belly, and ſhadow the ſcales with black, and in like manner, the body with a thin black, the eye you ſhall colour with ſaffron gold-like, ſhadow it with red-lead, his claws muſt be black.

The Eardpond is of an earthly colour, therefore the life is to be imitated herein.

The

The Frog you ſhall lay on with fair green, and ſparkled with black, and down toward the belly, lay it on with green and Maſticot mingled, and alſo ſmoothed in the green ſpeckled alſo; the eyes lay with ſaffron, and black about, you ſhall alſo waſh over the back with ſaffron.

CHAP. XI.

How all Manner of Birds are to be coloured.

THE Eagle you ſhall lay on with black and brown oker, and ſhadow him with black, the feathers you ſhall heighten with brown oker and white circumſpectly, the bill and the claws you ſhall lay on with ſaffron, and ſhadow it with ſutt; the eyes of ſome with vermilion, heightned with Maſticot, ſome with ſaffron, deepned or ſhadowed with vermilion, the talons be black.

The Griffin is laid on with ſaffron, and ſhadowed with brown oker or ſutt.

The Falcon is laid on with brown oker, black and white mingled; and ſhadowed with black; the feathers muſt be ſoftly drawn with black, and ſprinkled upon his breaſt, you ſhall heighten him with white, his talons muſt be coloured as the Eagles talons be, above the eyes you lay on with ſaffron, and ſhadow him with vermillion, the Bill is of a grey colour.

A *Turkey-Cock*, the Male and Female you lay on with black, and a little white mixt among it, from the back downward to the belly by degrees whiter, muſt alſo be ſpeckt with black toward the belly, and in like manner upon the wings; and further, you ſhall ſhadow him with black, the legs you ſhall lay with indico, and ſhadow it with ſtronger indico; the bill is of a black colour, the eyes are blew, heightned with white, and the *Turkey-cock* being angry, has the skin hanging over his bill blood-red, and that you muſt lay on with vermilion mixt with lake, and ſhadowed with lake, but when they are quiet and not angry, then you colour as is ſaid above, ſomthing tending to a blewiſh color, the ends of the feathers have ſome ſeaflings adjoyning to them of a red colour, inclining to the white.

The Swan ſhall be coloured with white mixt with a little black, and heighten him with pure white, and ſo that the plume of the feathers by that heightning come off very well; the legs are of a black colour, the bill is of a vermilion red, ſhadowed with lake, the eyes are yellow, and a black ball in the midſt, and there proceedeth from it a blackie ſtream, extendeth it ſelf unto the bill.

The Gooſe alſo is laid on with more white then black, but ſomthing greyer, his heightning is a grey white, and is broader upon the back then at his belly, the legs are of a blackiſh colour, the bill is as that of the Swan.

A Duck is coloured of a light grey, the head of a dark blew, with a dark green neck, and white under the belly, the legs are of a blackiſh colour; but this kinde of fowl is of divers colours, therefore the life is to be imitated, for ſome are ſpeckt with divers colours.

The Doves you may do after the life, for out of the aforeſaid Swan, Gooſe and Duck you have all the colours of a Dove.

Eyes cannot conveniently be described, but must be done together with the Beak, after the life also, for the aforesaid things teach you well enough how to lay the several colours contained in them, having the life before your eye.

The Bird Struys must be laid grey, composed of white and black; his feather must be painted of white grey, and shadow him all over with black, and heighten him with pure white, the legs are of a blackish colour.

The Pheasant is of colour equal with the Bird *Struys*, but the eyes are like unto the eyes of a Falcon, the legs are painted with Pinck, and are shadowed with black.

The Owl is painted with white, black and sutt, and is shadowed with sutt, and heightned with yellow oker and white, or white alone; the eyes are yellow, circulated with white, the legs are also of a brown yellow.

The Stork is painted grey, and heightned with white, and on the corners about the one half of his wings is black, his long bill and legs are painted with Vermilion, and shadowed with lake.

CHAP. XII.

How all sorts of Waters and Fishes must be coloured.

Water that lieth at a distance must be laid faint with white and indico, and shadowed with the same indico, mixt with some bice, and you shall heighten it with white.

Note, That you must colour those waters that come near unto the Horizont, according to that sky painted, which is near unto it, because the sky doth there make a reflection into the water.

The waters that are nearer you shall lay on with stronger indico, and heighten and shadow the same with the same indico and Bice mixt, and heighten it lastly again with pure white.

The Waters that yet lie nearer must be laid with stronger indico, and shadowed and heightned as before.

There are also Waters that lie inward in the fields, and are overgrown with Mosse, those shall be smothered here and there something with Pink, according to Art and Nature.

Fish. Most Fishes of all green waters are laid with indico and *French*-berry yellow, and shadow it with a thin *Indian* blew, and heighten it with a pure white.

Some Fishes also are laid with a white yellow according to their nature; some also are naturally brown, and other-some black; all these are easie enough for imitation having the life before you, for it would be endless to describe all their differences.

CHAP. XIII.

How all manner of Fruits of Trees is to be coloured.

Apples are Coloured pleasantly with fair thin Masticot mixt with some verdigreece, shadow them with brown oker, and make a blossom upon them with lake; heighten them with pure white: if you will have it very high, otherwise you break your white with some Masticot; further, consider the condition of the Apple, whether it be ripe or not ripe, yellow or green, &c. for in all these things Nature is to be followed.

A Pear in like manner shall be laid on with Masticot, and shadowed sweetly with brown oker, you shall also give its blossom, and heightning as you did the Apple, but not to that height.

Cherries are coloured with vermilion and some brasil, shadow it with lake, heighten it with vermilion mixt with some white.

Some Cherries are laid on with lake, and shadowed with some stronger lake, and heighten them with lake and white.

Spanish Cherries are laid on in the middle with vermilion, lake and white mixt, the circumference must remain whitish, and to that shall you make your lake to diminish; and further, blossom them with lake, and heighten them with white.

Preserving Cherries: A preserving Cherry you shall lay on with fair Brasil and some black; the same you shall shadow with lake and some black, and heighten it with vermilion, and that smooth one into the other, so that you may not perceive any heightning in it; and lastly, yet being wet, giveth the last heightning, so shall it (as it were) melt one into the other.

A *Mulberry* you shall lay on with pure brasil (which is very strong) and then lay it over again with black, in such sort, that betwixt the stalks and berries, it may seem to be somewhat red, according to Art and Nature.

Straw-berries, you shall lay the ground white, and afterward draw them over with vermilion and lake, very thin, and shadow it with fine lake, and heighten it with red lead and Masticot mixt; and after that with white only; speck them only with lake, and at one side of such a speck set a smaller speck of white.

A *red and blew Grape* you shall lay on with purple, and shadow it with blew, and heighten it with white.

White Grapes you shall lay on with thin *Spanish* green, (called verdigreece) mixt with Masticot, and shadow it with thin verdigreece, and heighten it with Masticot and white mixt.

Peaches you shall lay on with thin Masticot, and shadow with brown oker, and blossom them with lake, and heighten them with white.

White Plums are coloured after the same manner that the aforelaid Peaches are.

Blew Plums are laid on with purple, and are shadowed with Bice, and about

the ſtalks, you ſhall make them ſomewhat green, and ſoftly ſweetned, and heighten them with purple and white.

Green Wall-nuts you ſhall lay on with good verdigreece and ſap-green mixt, according to the life, and ſhadow the ſame with ſap-green and a little white.

Wall-nuts without their husks you ſhall lay on with brown oker, and ſhadow them with ſutt.

CHAP. XIV.

How all Manner of Things going in the Earth, and out of the Earth muſt be coloured.

Raddiſh you ſhall lay on with white, and ſhadow it with lake, and the hindermoſt part ſweeten in with purple, ſomtimes alſo with green from above downward; the green leaves at the top with verdigreece mixt with ſap-green, ſhadow it with ſap-green, and heighten it with Maſticot.

White Cabage ſhall you lay on with very thin yellow, and in ſome places with very thin green (tending to the yellow) ſweetning with very thin brown oker, mixt with ſap-green, lay your ſhadow ſweetned in, and heighten it with pure white.

Red Cabage you ſhall lay on with purple, and ſhadow it with Lakemus, and heighten it with purple and white mixt.

Cucumbers is laid on all the ends with a thin yellow, and in the middle with green, neatly ſweetned the one in the other, and ſhadow it with ſap-green, but the whole with brown oker; the ſpecks in the ſame ſhall be laid with red and black, following further the life it ſelf.

Yellow Pomkins you ſhall lay them with yellow, and ſhadow them with brown oker, the veins or branches upon them you ſhall run over with a ſtronger brown oker, and heighten it with white.

Green Pomkins you ſhall lay on with verdigreece, ſap-green and indico mixt, ſhadow it with indico and ſap-green, and heighten it with Maſticot.

Turneps are laid on with white, and ſhadowed with ſutt, the leafs are laid on with verdigreece, and is ſhadowed with ſap-green, and heightned with Maſticot.

CHAP. XV.

How all manner of Flowers are to be naturally coloured.

A *Red Roſe* you ſhall lay on with fine lake and white mixt, and ſhadow it with brown lake, and heighten it with lake and white mixt.

The green leafs are coloured with verdigreece, mixt with ſome *French*

berry

berry green, ſhadow it with verdigreece and ſap-green mixt; the ſtalks you ſhall colour ſomwhat browner with brown oker or ſutr.

The Provence Roſe you ſhall lay on with lake and white mixt, and ſhadow the ſame with thin lake, and heighten with white, do the green as that of the red Roſe.

White Roſes you ſhall lay with ſlake lead, and ſhadow it with white and black, and the principal ſhadows with a ſtronger black, according to the condition of the Flower, and heighten it with white.

The ſeed of all Roſes that is within the red and white Roſe you ſhall lay with Maſticot, and ſhadow it with red lead, and heighten it with white. And that of the white and red Roſes with ſome purer red.

Acolegen, the Ground-blew, and the Roſe with white and blew, ſhadow the ſame with indico and ſmalt mixt, heighten it with ſmalt and white.

Gold Bloemen, or Marigold, lay with yellow operment and red lead, ſhadow the ſame with vermilion and lake, and red lead mixt, and heighten the ſame with white and Maſticot

Corn-flowers, the ground-blew mixt with ſome white, ſhadow the ſame with indico, and heighten the ſame with blew and white.

Gilli-Flower is laid on like the Roſe, and the ſprinkling is done with lake; ſome are of a lighter red upon a pure white, thoſe you ſhall make with ſlames of vermilion and lake, and ſhadow it with a ſtronger lake, and ſprinkle the white with lake and vermilion, imitating the life.

The green branches you ſhall lay on with bergh-green, and ſhadow it with ſap-green.

The Tulip is of divers ſorts of colours, and therefore I ſhall ſay nothing in particular thereof, becauſe it is requiſite that in them as well as in other things, the life ſhould be followed; it is alſo a peculiar manner for to colour this flower handſomly, and this cometh to paſs, that the white ground comes to be profitable unto it, in all its diverſity, as alſo others that are of a white colour, and that ſhall you do thus.

Firſt, draw your Tulip with black lead, upon paper or parchment eaſily, then ſhadow it a little, as if you would make a white Flower of it, or that you would waſh it only, and that you muſt do with thin *Indian* ink, ſometimes alſo with green yellow ink; likewiſe with black lead ground with thick Gum-water; this being done, lay the flames on of the colour of your Flower; that being dry, lay on the ſhadow of a higher colour, and further ſhadow it, according to the manner and nature of the Flower, ſo that you have the ſame naturally coloured. Let it be that the Flower be flamed, red, lake or purple, or otherwiſe coloured, ſpotted or ſprinkled.

CHAP.

CHAP. XVI.

How all manner of Gold, Silver, Tinn or Iron-Work is to be Coloured.

Gold Colour, you ſhall take Red lead, Saffron, and moſt light oker, and therewith you may colour all manner of Cups, and this you ſhall ſhadow with ſuit, and heighten it with ſhell-gold, according to the nature of the work.

Silver you ſhall lay with a thin white, and ſhadow it with a thin blew, mixt with a little black, and heighten it with ſhell-ſilver.

Tynn, you ſhall lay on with white and indico, and ſhadow it with indico and bice, and heighten it with white, alſo with ſhell-ſilver.

Iron has the ſame nature of that of Tinn, therefore their colouring ſhall be one and the ſame.

Braſs, as Figures of that ſort of metal, you ſhall lay it with thin Pinck, and ſhadow it with indico mixt with green, and the principal ſhadowing ſhall be indico, and heighten it with ſhell-gold.

Copper you ſhall lay on with red oker and white, and ſhadow it with red oker, and heighten it with red oker and white; you may alſo here and there, where the ſcattering lights fall, heighten it with ſilver; And herewith we ſhall Finiſh, and make an end of writing any more concerning what might further appertain and depend upon that Art of *Limning*, committing the reſt to the judicial and diligent Practitioner herein.

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